

THE ATHENÆUM

CASSELL & COMPANY, LIMITED.

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3100.

SATURDAY, MARCH 26, 1887.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL LITERARY FUND.—The NINETEENTH ANNUAL DINNER of the Corporation will take place in WILLIS'S ROOMS on WEDNESDAY, May 4th, at half-past six for seven precisely.

The EARL of LYTTON, G.C.B., in the Chair.

The Secretary will be glad to receive the names of Gentlemen willing to act as Stewards or to become Annual Subscribers.

A. LLEWELYN ROBERTS, Secretary.

7, Adelphi-terrace, W.C.

THE INSTITUTE OF ACTUARIES.

Founded 1848. Incorporated by Royal Charter, 1884.

NOTICE IS HEREBY GIVEN, that the ANNUAL EXAMINATION will be held on FRIDAY, April 23, and SATURDAY, April 30, 1887. Students of the Institute who present themselves for the first part of the Examination for admission to the Class of Associates, and Associates who present themselves for the first part of the Examination for admission to the Class of Fellows, will be required to attend from 10 to 1 on Friday, April 23, and from 2 to 5 on Saturday, April 30.

Students of the Institute who present themselves for the second part of the Examination for admission to the Class of Associates, and Associates who present themselves for the second or third part of the Examination for admission to the Class of Fellows, will be required to attend from 2 to 5 on Friday, April 23, and from 10 to 1 on Saturday, April 30.

Candidates must give fourteen days' notice in writing, addressed to the Honorary Secretary, of their intention to present themselves for examination, specifying the particular Examination for which they intend to present themselves.

All Candidates must have paid their current subscriptions to the Institute prior to March 31.

By order of the Council,
G. S. CRISFORD, Hon.
G. E. YOUNG, Secs.

February 1, 1887, 9, Adelphi-terrace, Strand.

ROYAL WATER-COLOUR SOCIETY ART CLUB.

5a, Pall Mall East.

An EXHIBITION of WORKS by the following Masters, E. P. Bunting, G. Catermole, J. Holland, F. Nash, P. De Wint, and Wm. Hunt, will be OPEN on MARCH 31st, April 1st and 2nd, 10 to 6. Admission, One Shilling. The proceeds to be given to the "Artists' General Benevolent Institution." GEORGE L. RIDGE, Secretary.

NEWCASTLE-UPON-TYNE MINING, ENGINEERING, and INDUSTRIAL EXHIBITION

(INTERNATIONAL and COLONIAL).

Royal Jubilee Year, 1887.

FINE ARTS SECTION.

Chairman—CHARLES MITCHELL, Esq.

This Section will comprise a Loan Collection and Works contributed by Artists; and include Oil Paintings, Water-Colour Drawings, Drawings in Black and White, Engravings, and Sculpture.

The Galleries have been specially constructed for the purposes of exhibiting Works of Art, and will be lit from the roof during the day and by incandescent electric light at night.

The Exhibition will open on the 11th May, and remain open until the 1st June.

Last day for receiving Works, March 30th, by the following Agents:—London: Messrs. DOLMAN & SON, 6 New Compton-street, Soho, W.C.

Birmingham: Mr. THOMAS WILSON, 121, George-street.

Glasgow: Mr. GEORGE DAVIDSON, 123, Sauchiehall-street.

And April 2nd by the Local Agents, Messrs. JOHN HAY & SON, Mosley-street.

Further information may be obtained from T. DICKINSON, Hon. Sec. Fine Arts Section, Exhibition, Newcastle-upon-Tyne.

JUBILEE EXHIBITION.—CRYSTAL PALACE

PICTURE GALLERY will OPEN in MAY. Pictures will be received at the Shaftesbury Depository, Shaftesbury-avenue, Piccadilly entrance 40. Reception on MONDAY and TUESDAY, 15th and 16th of April.—Full particulars on application to Mr. C. W. NEWTON, Was, Superintendent of the Gallery, Crystal Palace, Sydenham, S.E.

CRYSTAL PALACE, SYDENHAM.

ART STUDENTS' EXHIBITION, 1887.

TO OPEN MAY 16th, CLOSE on JULY 30th.

Painting in Oil and Water Colours, Models and Sculpture, Fine Arts applied to Industry.

Money Premiums will be awarded. Particulars of the undersigned, F. K. J. SHENTON, Superintendent of the Art Department.

MR. HENRY LESLIE'S CHOIR.

Season 1887.

The FIRST CONCERT will take place on WEDNESDAY AFTER-NOON, March 30, at 3. Artists: Mlle. Antonietta Trebelli, Mr. Bentley, Miss Fanny Davies, and Herr Joseph Joachim. At the Piano: Mr. J. G. Colcott; at the Organ, Mr. John C. Ward. Conductor, Mr. Henry Leslie.

Tickets: Reserved Seats, 10s. 6d. and 6s.; Balcony, 3s.; Area, 2s.; admission, 1s., at Austin's Ticket Office, St. James's Hall, and the usual Agents.—N. Vart, 6, Cork-street, W.

MR. WM. LEIGHTON JORDAN, F.R.G.S. is prepared to make ENGAGEMENTS for DELIVERING LECTURES on 'THE NEW PRINCIPLES of NATURAL PHILOSOPHY,' and also, in separate Lectures, on 'OCEANIC CIRCULATION.'

These Lectures will form a restatement and further demonstration of the views advocated in the CHALLENGER LECTURES delivered in Willis's Rooms in November and December, 1877, on 'The New Theory of Viscosity,' or, the Conflicting Action of Astral and Terrestrial Gravitation.

Address WM. LEIGHTON JORDAN, 5, Gordon-street, W.C.

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CLERK, or CASHIER.—Advertiser wishes post as above. Is English Graduate. Resided for some years in the Colonies. Has done office work in a London counting-house. Aged 39. Able to give references as to competence and trustworthiness, and to find good security if required.—Apply Q. K., Southfield House, Watford.

WORK WANTED BY GENTLEWOMAN (A.A.)

as SECRETARY, AMATEUR, or LITERARY ASSISTANT.

Good references.—Apply L., Stonehouse, Gloucester.

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TO MANAGERS of NEWSPAPERS.—A GENTLEMAN, possessing journalistic experience is desirous of obtaining an ENGAGEMENT as CORRESPONDENT to an ENGLISH JOURNAL, Metropolitan or Provincial, in any part of South Europe. Knows French, Italian, and Greek (Modern), and is thoroughly conversant with Continental politics.—Address S. B. B., Poste Restante, Corfu, Greece.

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A UNIVERSITY MAN, good Writer, smart Paraphraser, acquainted with Modern Politics, Author of some well received Works, desirous to ACT as ASSISTANT to Editor of a Liberal Paper. Income not so much an object.—Box 3,309, Sell's Advertising Office, 167, Fleet-street.

TO BOOKSELLERS and PUBLISHERS.—A YOUNG MAN, of good education and considerable experience in general library work, is OPEN to an ENGAGEMENT. Thorough knowledge of French and German; first-class reference.—Address E. V., care of Adams & Francis, 59, Fleet-street, E.C.

TO PUBLISHERS and BOOKSELLERS.—The friends of a YOUTH, well connected, are desirous of placing him where he would obtain a THOROUGH KNOWLEDGE of the BUSINESS in all its branches.—Address, stating terms, to F. J., care of Adams & Francis, Advertising Agents, 59, Fleet-street, E.C.

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WANTED, a RUSSIAN LADY, to give CON-VERSATION LESSONS in that language.—Address A., care of Lord, Stationer, 12, Gloucester-road, South Kensington.

SOUND ELEMENTARY INSTRUCTION in HIN-DUSTANI and in the Languages of South India.—Address Mr. S., Lonsdale Chambers, 27, Chancery-lane.

THE late Rev. T. A. COCK, M.A.—Old Pupils of Queen's and King's Colleges, London, are informed that it is proposed to found a SCHOLARSHIP to Mr. COCK'S memory at QUEEN'S COLLEGE, Harley-street. Old friends who wish to subscribe to this Scholarship Fund are invited to communicate with the Lady Resident, Queen's College, 43 and 45, Harley-street, Cavendish-square.

DRESDEN.—The Widow and Daughters of a distinguished German Officer RECEIVE a limited number of LADIES as BOARDERS. Great advantages for the study of Languages, Music, and Painting. Highest recommendations in Germany, France, and England. Reference kindly permitted to Mr. Storey, Westfield House, Lancaster.—Address Miss Von FALKENSTEIN, 45, Marchall-strasse, Dresden.

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The Misses ADAMS, 3 and 4, Albert Villas, Canynge-square, Clifton, Bristol. References:—The Very Rev. S. O. Madden, Dean of Cork, Deanery, Cork.—Col. Sir Arthur Mackworth, Bart., R.E. Carleton, Newport, Mon.—Walter Copland Perry, Esq., Athelstan Hall, Pall Mall.—Col. Sir Charles W. Wilson, K.C.B. R.E. Ordnance House, Southampton.—The Rev. J. M. Wilson, M.A., Head Master Clifton College.

SOUTH KENSINGTON, 1, Trebovir-road, S.W. (close to Earl's Court Station).—ADVANCED CLASSES for GIRLS and ELEMENTARY CLASSES for YOUNG CHILDREN. Principal, Mrs. W. R. COLE.—A separate House adjoining for Resident Pupils.—The next Term will commence May 2nd.

LOST, a MS. VOLUME of the MANCHESTER COURT LEST RECORDS, comprising the Years from 1687 to 1721.—A REWARD of TEN POUNDS will be paid to any one restoring the above-described Volume to the Town Clerk of Manchester.

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HEAD MASTER, M.A., Double High Honours, very successful Coach, whose youngest Son (16) has just Matriculated (London) in the First Division (all Pupils have invariably taken First Division in this Examination), his other Son (Scholar of his College) having just terminated a highly successful Cambridge career. Is desirous of RECEIVING SIX PARLOUR BOARDERS for special individual tuition and preparation for all Examinations. Splendid home, country advantages, highest references.—Address ANCHUTAL, Messrs. Adams & Francis, Advertising Agents, 59, Fleet-street, E.C.

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UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of CHEMISTRY will be VACANT at the end of the present Session by the resignation of Prof. A. W. Williamson.

F.R.S. Applications should be sent in not later than April 30th to the Secretary of the College, from whom information may be obtained as to the duties and emoluments of the Professorship.

J. M. HORSBURGH, M.A., Secretary.

S. T. PAUL'S SCHOOL.

As EXAMINATION for filling up about FOUR VACANCIES on the Foundation will be held on the 21st APRIL, 1887.

For information apply to Mr. S. B. BARNES, Rector, St. Paul's School, West Kensington.

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MR. E. C. EDDUP, M.A., late Exhibitioner of St. John's College, Cambridge, and late Assistant Master at St. Paul's Preparatory School, West Kensington. PREPARES BOYS for the ENTRANCE and FOUNDATION SCHOLARSHIP EXAMINATIONS at St. Paul's School.

Arrangements have been made for the Pupils of this School to have the use of the large recreation ground of the West Kensington School on half-holidays for Cricket, Gymnastics, &c.

The School will REOPEN for Midsummer Term on TUESDAY, April 28.

WESTMINSTER HOSPITAL MEDICAL

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The SUMMER SESSION commences MAY 1st. A Science Scholarship, value 40s., is offered for competition. The Examination will be in Chemistry (Organic and Inorganic) and Physics, and will be held on April 30th. In September, Entrance Scholarships, value 60s. and 40s., will be offered for competition.

Students entering in the Summer (except those who have already obtained a Scholarship) are allowed to compete for the Entrance Examinations in the following September.

Fees, 100s. in one sum on entrance, or 100 guineas in two payments, or 115s. in five payments.

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*A Collection of Objects of Art and Antiquity, and a Series of
Original Sketches by John Leech, with a Portrait of him in
Water Colours by Sir J. E. Millais, R.A., the Property of an
Amateur.*

MESSRS. SOTHEBY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington-
street, Strand, W.C., on THURSDAY, March 31, at 1 o'clock precisely,
a MISCELLANEOUS COLLECTION OF OBJECTS OF ART AND ANTI-
QUITY, Private Property, chiefly from Italy, comprising Pottery—
Ivory and other China—Engraved and Enamelled Glass—Wood
Carvings by Boccaccio—Terra-cotta Statuettes—Brass Altar-Dishes—
Enamels—a large Blue-John Vase—Printed Books—Manuscripts—Speci-
mens of Ornamental Bookbinding—Illuminated Service-Books—
Engravings of the Early Italian and other Schools—Old Italian Oil
Paintings, on panel, by Andrea Privitali, Marco Palmezzano, and others—
Wouvenmans—Oil and Water Colours by C. Rosselli—Ivories—Four
large Pieces of Antique Egyptian Rings, &c.—To which is added, the
Property of a GENTLEMAN, a Collection of about 230 Original Sketches
by the late celebrated Artist John Leech, and a Portrait of the same in
Water Colour, by Sir J. E. Millais, Bart., R.A.

May be viewed two days prior. Catalogues may be had.

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MESSRS. SOTHEBY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington-
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Jewellery, Plate, and Miscellaneous Objects, the Property of JAMES
SANDERS, Esq., comprising Ancient Terra-Cotta and Glass—Battered
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*Decorative Porcelain, Bijouterie, Silver Plate, Watches, Rings,
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MESSRS. SOTHEBY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington-
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PLATE, and ANTIQUITIES; comprising Oriental China—fine
Chelsea Vases—Decorative Porcelain—Faintly Impre-
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London, mostly perfect—Silver Plate—Jewellery—fine Dinner Services
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Microscope by Ross—Lodges—Lodges—Samuel Tripitch
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MESSRS. SOTHEBY, WILKINSON & HODGE
will SELL by AUCTION, at their House, No. 13, Wellington-
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1 o'clock precisely, the LIBRARY of the late FREDERICK HOCKLEY,
Esq., of 8, Raymond-buildings, and Vernon Chambers, principally
consisting of Important Works relating to the Occult Sciences, both in
Print and Manuscript, and other Properties, comprising standard
Works in the various Branches of English and Foreign Literature—Re-
viewer's Copies of Modern Publications, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

Coleoptera, &c.

MR. J. C. STEVENS will SELL by AUCTION,
at his Great Rooms, 38, King-street, Covent-garden, on MONDAY,
March 28, at half-past 12 o'clock precisely, the well-known COLLECTION
of EUROPEAN and EXOTIC COLEOPTERA, formed by the late Rev.
C. A. F. KUPER, M.A., of Trevelick, near Monmouth, together with the
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On view the Saturday prior from 10 to 4, and morning of Sale, and Catalogues had.

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Fancy Goods and Miscellaneous Property.

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NEXT, April 1, at half-past 12 o'clock precisely, about 150 Lots of FANCY
GOODS, comprising Writing Case, Stationery, China, small Bronzes,
Ornaments, &c. being surplus Stock from a West-End House. Also
Microscopes and Objects—Telescopes—Opera and Race Glasses—Magic
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Cameras, Lenses, and other Photographic Apparatus—and Miscellaneous
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respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on MONDAY,
March 28, at 1 o'clock precisely, the PROPERTY of the late LORD
HEATHFIELD, comprising Three-Prong Table and Dessert Forks—Walters-
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March 28, at 1 o'clock, handsome JEWELS, the Property of GEORGE
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an Emerald and Diamond Necklace—Pair of Earrings, and Pair of
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Sapphires, Rubies, and Emeralds, &c. Also the Jewels of the late Mrs.
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Brilliant Earrings—Brilliant Cross, Brooches, Bracelets, Rings,
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GENTLEMAN, consisting of Tiara, Necklace, Pair of Earrings, and
Cross set with fine Old Brillants.

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The Remaining Works of the late EDOUARD FRERE.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on THURSDAY,
March 31, at 1 o'clock precisely (by order of the Executors), the
REMAINING WORKS of EDOUARD FRERE, deceased (Chevalier de
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in Oil and Finished Pictures, including *Le Bivouac—Le Cidre du
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and Figures in Ecceus, Naples, Venice, Italy, Spain, and Switzerland.

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*Silver and Silver-gilt Plate of the late E. J. WINGFIELD
STRAFORD, Esq.*

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on THURSDAY,
April 1, at 1 o'clock precisely, SILVER and SILVER-GILT PLATE, the
Property of the late E. J. WINGFIELD STRAFORD, Esq., comprising
Entrée and other Dishes—Sauces—Handsome Large Walters—Bread
and Cake Baskets—Candelabra and Candelsticks—Tea and Coffee Pots—
a Small Silver-Gilt Ewer, chased in the style of Vian—Service of Forks
and Spoons—Plated Articles—also an Old Dresden Dinner Service and
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*The Collection of Modern Pictures of the late C. H.
RICKARDS, Esq.*

MESSRS. CHRISTIE, MANSON & WOODS
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their Great Rooms, King-street, St. James's-square, on SATURDAY,
April 2, at 1 o'clock precisely, the valuable COLLECTION of MODERN
PICTURES of CHARLES HILLIARD RICKARDS, Esq., deceased, late of
Seymour-grove, Old Trafford, Manchester, comprising the Return of
the Dove, Ariadne deserted by Theseus, The Rider on the Black Horse,
Apple Blossom, Paolo and Francesca da Rimini, Orpheus and Eurydice,
The Island of Cos, Samson, The Angel of the Lord, The Boy and
Judgment, and Forty-seven other important Works of G. F. Watts,
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and Medusa, two marble Busts by the same Artist. Also a few Pictures by
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Ancient and Modern Pictures.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
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April 2, at 2 o'clock, capital ANCIENT and MODERN PICTURES, from
different Collections, including Mary Magdalene, one of the finest Works
of D. G. Rossetti, painted in 1877—Hadrian in England, an important
Work of Alma Tadema, R.A.—exhibited at the Royal Academy,
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CONTENTS.

	PAGE
MRS. GILCHRIST'S LIFE	409
CANON DIXON'S NEW POEMS	410
MARZIAL'S MEMOIR OF DICKENS	411
STUBBS ON MEDÆVAL AND MODERN HISTORY	412
NOVELS OF THE WEEK	414
ANTIQUARIAN BOOKS	415
LIBRARY TABLE—LIST OF NEW BOOKS	415-416
"MULTATULI"; THE COLLEGE OF PRECEPTORS; F. F. CARLSON; A HEBREW INSTITUTE; THE SPRING PUBLISHING SEASON; UNPUBLISHED LETTERS OF THACKERAY	416-417
LITERARY GOSSIP	418
SCIENCE—FOWLER ON THE BRITISH COLEOPTERA; ASTRONOMICAL NOTES; GEOGRAPHICAL NOTES; THE 'ZOOLOGICAL RECORD'; SOCIETIES; MEETINGS; GOSSIP	419-421
FINE ARTS—LE STYLE LOUIS XIV.; MINOR EXHIBITIONS; FA-HIEN'S DESCRIPTION OF THE IMAGE OF MAITREYA BODHISATTV; NOTES FROM ATHENS; SALE; GOSSIP	421-424
MUSIC—WEEK; GOSSIP	425-426
DRAMA—LIBRARY TABLE; GOSSIP	426

LITERATURE

Anne Gilchrist: her Life and Writings.

Edited by Herbert Harlakenden Gilchrist. With a Prefatory Notice by William Michael Rossetti. (Fisher Unwin.)

THE materials thrown together by Mr. Herbert Gilchrist might, with proper handling, have furnished a far more satisfactory memoir of his gifted mother than this volume; and it is not doubtful that much matter besides that which he has used would have been easily obtained and worked up without great difficulty into a narrative which need hardly have occupied more space than he has filled, often with irrelevant and unimportant matter. It is not Mr. Gilchrist's fault, however, that he has not been able to quote from his mother's "most beautiful, characteristic, and copious letters" to Mr. Walt Whitman. In no unfriendly spirit, and apparently under a sense of reverent loyalty, the American poet says, "I feel to keep these utterances exclusively to myself," at the same time

"wishing it put on record that, among the perfect women I have known, I have known none more perfect in every relation than my dear, dear friend Anne Gilchrist."

Many besides the author of 'Leaves of Grass' had, sixteen months ago, reason to mourn the untimely death of a brave, honest woman, and the story of her life and the good work done in it is full of profitable lessons for the outside public. Perhaps it may be told aright some day by a sympathetic, yet critical biographer; and there would be peculiar fitness in the inclusion of such a biography in the "Eminent Women" series, to which Mrs. Gilchrist contributed in 1883 a charming little volume about Mary Lamb.

Mrs. Gilchrist was a fine specimen of the best type of nineteenth century "blue-stockings." The daughter of Mr. John Parker Burrows, a solicitor, who died when she was eleven years old, she was born in 1828, and her early years were passed first in Gower Street, and afterwards at a school in Highgate, where she proved a precocious child. When she was sixteen the vicar met her one afternoon in Highgate Cemetery poring over a book.

"After the usual salutations, Clericus asked, 'What is your book, Miss Burrows?' Realizing the situation, Annie replied, almost inaudibly,

'Rousseau's Confessions,' of which the last word only caught the parson's ear. 'St. Augustine's Confessions, ah! good reading; very good book, my dear.'"

Eight years after her father's death Miss Burrows lost her only brother, to whom she had been "a perfect companion," and this occurrence "put the sun out of her sky for many a day." A year afterwards, however, now living with her mother at Earl's Colne, in Essex, she was made, as she wrote, "very happy; for she loves and is beloved by one who can fulfil her aspirations, realize her ideal of a true marriage, one who is her friend and helper, as well as her lover." Alexander Gilchrist was, to her, "altogether, both in intellect and heart, great, noble, and beautiful"; but in 1848 he was only a law student who "could not afford to have a wife"; so the marriage was delayed till February, 1851. It seems to have been then hastened on by the fact that Gilchrist fell dangerously ill, and that Miss Burrows had to hurry up to town and spend the Christmas of 1850—"the sweetest Christmas I have yet passed"—in nursing him. The young couple, neither of whom was then twenty-three years old, had an uphill fight before them, and one of them broke down at an early stage in the struggle; but it was a joyous struggle while they toiled together, and out of the survivor's bitter sorrow at her loss a rich, albeit sombre fruitage of new joy came in the end.

About Alexander Gilchrist his son supplies only fragmentary information. When he married he had abandoned the law and taken to art studies, and a two years' honeymoon was spent in travelling about, partly in search of materials for the 'Life of Etty' which he published in 1855. Mrs. Gilchrist helped largely in the work, and, though her first two children were born meanwhile, found time for much study and reading on other subjects, Carlyle and Herbert Spencer being among her favourites. A presentation copy of the 'Etty' sent to Carlyle led to personal acquaintance with "the great, stern, earnest thinker, before whose burning intensity, like that of an old Hebrew prophet, as it has been said, we [the Gilchrists] almost tremble"; and such intimacy resulted that, after the Gilchrists had resided four years at Guildford, they settled down for the rest of their life together at 6, Great Cheyne Row, next door to their friends. "I dare not advise anybody into a house (almost as dangerous as advising him to a wife, except that divorce is easier)," wrote Carlyle; "but if Heaven should please to rain you, accidentally, into that house, I should esteem it a kindness."

Some interesting Carlyle reminiscences, though not so many as might have been looked for, are given in the account of these years. When Mr. Gilchrist first drank tea with Carlyle, the latter indulged in "a long imaginary address to Macaulay for flying at great men—as the *canaille* of themselves are ever prone to do. 'Come out of that, I tell you, you big blockhead—big as you look, you low miserable creature, you!' 'One might as well go on the stage and be a mountebank as take to literature,' with other 'splenetic words,' as on my interposing he confessed them to be," Gilchrist reported.

While the Carlyles were taking a holiday in Fife in 1859 Mrs. Carlyle wrote:—

"Mr. Carlyle is much pleased with the place and the 'soft food' it yields for himself—and horse—and, as he hardly works at all, he would be much better—if he didn't, as he always does in 'the country,' take health by the throat (as it were), *Bathing* as if he were a little boy in the Serpentine, *walking* as if he had seven-league Boots, and riding like the Wild Huntsman!—the consequence of all which is that he keeps up in him a continual fever of biliousness."

Mrs. Carlyle wrote many letters to Mrs. Gilchrist, even when they were both at home and only separated by a wall, condoling with the young mother in her ailments, reporting her own troubles, offering or seeking neighbourly favours, and so forth. One such letter is about her efforts to turn out as good home-made bread as that which Mrs. Gilchrist manufactured and Carlyle "liked so much"; another accompanies an Indian cap which has been sent to Carlyle as "a delicate attention on the part of a Lady," but which, as "the cap fits Mr. C.'s head like an inverted tumbler," Mrs. Carlyle passes on to the Gilchrist baby; and there is more of this pretty sort. We also get many glimpses of both Mr. and Mrs. Carlyle from Gilchrist's diaries. Here are half a dozen:—

"Carlyle asked me how long I had been at work to-day? 'From the time I got up till tea-time.' 'How many hours?' 'Eight clear.' 'Too long.' He never got more than six at the best of times. 'Only three or four clear now. Over the 'French Revolution' six hours a day.'"

"Annie called upon Mrs. Carlyle, whose husband was in great misery over his proofs; always is; alters and re-alterers always, and won't let them alone. Mrs. Carlyle reads them, and suggests alterations. Carlyle begins by calling her a fool, and so on, and ends often, after a few days, by saying 'he thinks he shall strike out so and so.' 'A mistake, Carlyle's writing such long works; gets tired out before he has done; the end gets feeble.' 'Mr. Carlyle never complains of serious things; but, if his finger is cut, the house turned upside down; one must hold it and another get plaster.'"

"Carlyle took his seat on the footstool by the fire as usual to smoke. Talk fell on the dog Nero, now very ailing. Mrs. Carlyle has had it ten and a half years; six months old when Nero was brought to her. Carlyle said, 'Never dog had given trouble more disproportionate to its use and worth than Nero had to him.' Mrs. Carlyle: 'It had been worth it all.' He denied it, and reiterated the absurdity of its existence. It would be a kindness to kill it. Mrs. Carlyle: 'If he is to be believed, he shouldn't make affectionate speeches to Nero in the garden when he thought no one heard.'"

"Annie called on Mrs. Carlyle, who has been in great trouble. Her dog Nero killed by the doctor, last week, who had kindly offered some days before to administer poison, and put him out of his misery. 'Has been quite upset.' Carlyle that evening cried like a child. On Sunday evening told her he could not rebuke her; he felt so wretched himself. Some time ago Mrs. Carlyle read aloud the account of the Italian's execution—Buranelli's. The tears rolled down Carlyle's cheeks—he, who talks of shooting Irishmen who will not work."

"Mrs. Carlyle mentioned having had a letter from Ruskin..... Had made up his mind to give up writing and painting, and everything except reading. Mrs. Carlyle said, 'No one managed Carlyle as well as Ruskin; it was quite beautiful to see him. Carlyle would say outrageous things, running counter to all Ruskin valued and cared for. Ruskin would treat Mr. Carlyle like a naughty child, lay his arms round him, and say, 'Now, this is too bad!'"

"Talking of the *Leader* to George Henry Lewes, Carlyle asked 'When will those papers on Positivism come to an end?' 'I can assure you they are making a great impression at Oxford,' says Lewes. 'Ah! I never look at them, it's so much blank paper to me. I looked into Comte once; found him to be one of those men who go up in a balloon, and take a lighted candle to look at the stars.'.....Carlyle likes Lewes, and was so pleased with him that in the evening he said to his wife, 'Well, I don't know why you shouldn't call on Miss Evans.'"

Two years after that note was made Mrs. Carlyle wrote to Gilchrist:—

"I went to see Fechter the other night, and found myself between Lewes and Miss Evans!—by Destiny and not by my own Deserving. At least Destiny in the shape of Frederick Chapman, who arranged the thing. Poor soul! There never was a more absurd miscalculation than her constituting herself an improper woman. She looks Propriety personified! Oh so slow!"

Apart from the literary help she gave to her husband, Mrs. Gilchrist began writing on her own account, her first venture apparently being an article which was printed in *All the Year Round* in 1855. "The article pleased Dickens, who showed it to the Carlyles; a trifle that drew forth the remark from Jane Carlyle, 'And you know, my dear, you write very nicely.'" Other essays and sketches followed, and helped to meet the family expenses, for which there was not too ample provision. She also assisted her husband in the 'Life of Blake,' on which he was chiefly engaged during the last three years of his life. This brought them several new friendships, notably with Dante Rossetti and his brother, both of whom, watching the work with keen interest as it progressed and contributing to it, were of great service to the widow in her completion of it after Alexander Gilchrist's death in November, 1861. Though in her time of supreme trouble Mrs. Gilchrist had overflowing sympathy from her next-door neighbours, her intercourse with the Carlyles came practically to an end after her removal from Chelsea to Haslemere; but friendship with the Rossettis lasted and grew. All Dante Rossetti's most amiable qualities appear at their best in his relations with his friend's widow, both before and after he was himself a widower, until he too died, and Mr. William and Miss Christina Rossetti were henceforth in close intimacy with her.

The blow that fell upon Mrs. Gilchrist in her thirty-third year was enough to crush a weaker woman. "It tears me to pieces so, to go through this terrible history," she wrote to one of her friends.

"It was scarlet fever that carried him off in the prime of life and health and strength. It has laid all my children prostrate, and, since the grave closed over him, I had almost lost my youngest boy.....I do feel it an imperishable and inestimable blessing to have had his love and been his wife for eleven years, but how can I help its making the anguish greater too in proportion to the blessedness of that lot?"

She sought consolation in hard work, making it her business in the first place to complete and bring out in the most careful way possible her husband's unfinished 'Blake,' and in the second place, as a not less sacred duty, to educate her children. When Mrs. Carlyle watched from her drawing-room window the last waggon load of furniture clearing away from 6, Great

Cheyne Row, she "avouched a belief that Mrs. Gilchrist would 'skin and bury herself alive for her children.'" She did better than that. "Could but the Queen of these realms have been as Queenlike in her widowhood!" Carlyle wrote in a letter of hearty praise, which he sent in acknowledgment of an early copy of 'Blake.' "Thank God for the hard work that, like harness to a tired horse, keeps me up!" she had herself written while the book was passing through the press; and when it was done with she found relief, among other duties, in the "real hard work" of teaching.

"I spend five hours a day at it; and then the amount of industry that goes to making two hundred a year do the work of four or five is not small. However, my prime rest, pleasure, society, all in one—what keeps me going in a tolerably unflagging way—are the glorious walks. Kind Head is as fresh to me as the day I first set eyes on it. And if I go out ever so jaded, irritable, dispirited, when I find myself up there alone (for unless I have perfect stillness and quietness, and my thoughts are as free as a bird, the walk does not seem to do me a bit of good), care and fatigue are all shaken off, and life seems as grand and sweet and noble a thing as the scene my bodily eyes rest on—and if sad thoughts come, they have hope and sweetness so blended with them that I hardly know them to be sad—and I return to my little chicks quite bright and rested, and fully alive to the fact that they are the sweetest, loveliest chicks in the whole world—and Giddy says, 'Mamma has shut up her box of sighs.'"

"Giddy" was Mrs. Gilchrist's youngest child, Grace, a little girl of seven in 1866 when the Tennysons, house-hunting near Haslemere, called as strangers to obtain some information from the widow, and to become her friends:—

"When Giddy came into the room [Mr. Tennyson] called her to him, asked her her name, kissed her, stroked her sturdy legs, made Mrs. Tennyson feel them, and then set her on his knee and talked to her.....Afterwards, when we were walking up a hill together, he said, 'I admire that little girl of yours. It isn't every one that admires that kind of very solid development of flesh and blood. But I do. Old Tom Campbell used to say that children should be like bulbs, plenty of substance in them for the flower to grow out of by-and-by.' Tennyson asked me how many children I had; and, when I said 'Four,' answered hastily, 'Quite enough! quite enough!' At which I was not a little amused."

Mrs. Gilchrist saw much of the Tennysons during the next few years. When the poet had taken a house in Greyshot before settling down at Aldworth, she wrote, "He is very anxious this should not be known..... A paragraph in the *Athenæum* would disgust him with the whole project." Calling on her one day, when another visitor was smoking in the garden, "Tennyson instantly detected the fragrant weed..... Ah! Mrs. Gilchrist's friend has a pipe. I wish that I could have a pipe!"

In 1869 a greater poet than Tennyson, as she thought, was introduced, through his writings, to Mrs. Gilchrist. Mr. William Rossetti's selection of 'Poems by Walt Whitman' was lent to her. "Since I have had it," she wrote, "I can read no other book; it holds me entirely spell-bound, and I go through it again and again with deepening delight and wonder." From this time she was an ardent disciple of the

author of 'Leaves of Grass,' in whose rough utterances she found expression of thoughts that seem to have been struggling in her mind since the days when she was a girl student of Rousseau, and she accepted him as a new prophet. Evidence of this appears in her private letters to Mr. Rossetti, and also in 'An Englishwoman's Estimate of Walt Whitman' and 'A Confession of Faith,' both of which enthusiastic and eloquent essays are printed in the appendix to the volume before us. More than that, her chief reason for going in 1876 for a three years' sojourn in America seems to have been a desire to become personally and intimately acquainted with her hero. Most people will think her worship excessive; but that its effect on her own character was wholly beneficial can hardly be doubted.

Some years before she went to America Mrs. Gilchrist had left Haslemere, partly to be near her mother during the old lady's declining years, and partly for her children's sake. In 1879 she settled down at Hampstead, where she prepared the second edition of 'Blake,' wrote 'Mary Lamb,' and did much else in the way of hard and useful work. One of the faults of Mr. Herbert Gilchrist's memoir, however, is that it gives too little information about his mother's miscellaneous contributions to literature. Its chief attraction is in the letters, many of them beautiful compositions, and all of them rich in sound thought and generous feeling, which he has printed. With better health and longer life Mrs. Gilchrist might have obtained more fame; but she could hardly have done more to win the respect and affection of all who were privileged to know her, living, as Mr. Rossetti says, "a life of earnest, warm, and unfettered simplicity, holding an even and sensitive balance between the claims of family affection and those of intellectual activity."

Lyrical Poems. By Richard Watson Dixon. (Privately printed.)

It is perhaps the natural result of a classical training that so many writers when seeking expression in verse should try to shape their work according to Greek models, or at least choose their subject-matter from the Greek mythology. The countless authors who are never weary of recasting Hellenic myths would almost seem to have a lingering belief that the stories have somehow the power of imparting to the products of their own brains some of the charm and beauty which have made the myths themselves imperishable. If not, then why these perpetual reproductions of the classic subjects, these new readings of the old stories of Pygmalion, Prometheus, Psyche, Orpheus, and others too numerous to mention? It seems like the futile quest of Faust to raise Helena from Hades, of whom in the end he succeeds in appropriating nothing but her outward trappings. Such a constant temptation and snare is this imitation of the antique, even when the poet is not bent on emulating his model, but takes the pagan conceptions as masks under which to hide his nineteenth century ideas. For in the latter case the imagination of the reader is vexed and baffled at meeting the old familiar forms in such strange

disguises, and as a rule in vainly trying to harmonize the old conception with the new.

In reading Canon Dixon's 'Ulysses and Calypso,' which is the chief poem of his last volume, one feels inclined, though in a somewhat modified sense, to exclaim with Shelley, "Oh, write no more the tale of Troy!" For this is a new version of how Ulysses leaves Calypso for his native shore. However, we must divest ourselves entirely of the image of the Homeric nymph, an expression of the pure sensuous life of nature, who enjoys the golden present "careless of mankind." This new Calypso is not without a smattering of Berkeleyan or Kantian philosophy, for, "sicklied o'er with the pale cast of thought," she would seem to have a vague notion of the influence exercised by the subject on the object, or what else is the meaning of these verses?—

I told that in the light
The gods, no more than man
On earth, do hold delight
In caption, neither can:
That in the doublest knot
Of cloud, or fold of foam,
Or light that flies the grot,
Some nymph's extremest home,
What glinted seems to be
Fairest to mortal eyes,
E'en of the eyes that see
Partakes the maladies.

It will also be seen that the nymph has here and there caught the trick of the latest literary fashion, that is, of manipulating words so cleverly that, however simple the matter expressed may be, it shall, nevertheless, be said in such a way as to afford the reader all the excitement of a riddle. To "hold delight in caption," and "the doublest knot of cloud," would certainly have been approved by Don Adriano Armado as "artifices of ornament"; but those not possessing his superlative knack of phrase will feel that the doublest knot of cloud is beyond their powers to untie, and that they are equally in the dark as to the meaning of

Thou camest through the gate
Of the wide open main,
Whose valves of mist so late
Have closed thee hence again.

It would really be pleasant to learn how "valves of mist" can close one hence. It seems strange that Canon Dixon, who, among other things, has written that fine sonnet beginning,

There is a soul above the soul of each,
should perpetrate such lines as those quoted above. But in his efforts to say a thing as differently as possible from what one would naturally say, the poet must needs have a fall.

In his rendering of Calypso's story Mr. Dixon has evidently tried to point a moral. And it appears to us identical in meaning with the allegory so poetically embodied in *La Motte Fouqué's* 'Undine.' In that lovely invention the sweet but soulless child of the river-god gains a soul through the pangs of human love and sorrow, and the same would seem the case with the Homeric nymph. She does all she can to keep Ulysses with her, promising to enable him to look on the world even as the gods themselves; but, failing in her efforts, she is fain to let him go at last, grief and yearning working such a change that immortality grows a burden to her, and she wishes that she too might grow weak and old and find death at the

last. The closing verses which express this sentiment are also the best in the poem:—

For now I feel within
Both human thought and care:
Now cold is grown and thin
And wonderless the air.

Now all the gods above
Behold me with disdain,
Where in their clouds they move
Still pitiless of pain.

For when my hand was lent
To aid thy building craft,
From out the clouds they bent,
And at my labour laughed.

And when from off the shore
Thy finished skiff was cast,
Their laughter rose the more
Along the glittering vast.

Over the sea went'st thou,
Never regarding me:
Ah, would that I were now
But thy Penelope.

Mr. Dixon's short lyrical flights are in many respects more satisfactory than his more ambitious narrative or metaphysical pieces. There is a certain lilt and tuneableness about some of these songs, combined as they are occasionally with felicitous epithets in the description of landscape effects, as, for example, in such lines as

Forth comes the moon, the sweet surprise of heaven,

or in the passage "even when the stilly rain is made to cease by light winds." At the first glance such a simile as "where the river cuts with his blue scythe the grass" seems very happily chosen. But if one tries to realize the image, it turns out not to be true to nature. For example, when Lord Tennyson, in describing a waterfall, such as that of the Giesbach at Lauterbrunnen, compares it to a "downward smoke," the beauty of the expression is not more striking than its absolute fidelity to fact. But a river, though it be curved like a scythe, always flows below the level of the grass, unless in a flood, and then it ceases to look like a scythe. Mr. Dixon is as eager in his hunt after novel metaphors as an entomologist in his search for new specimens of rare and curious insects. And he is at least successful in getting hold of turns and phrases which less enterprising writers have left for him to appropriate. Take, for example, the description where he says "when leafy June has pinned on every hedgerow briar the frail wild rose." No doubt June is supposed to use the thorns for that purpose, but what a flight of the imagination does it not require to picture June going about from hedge to hedge on that interminable errand! The following lyric, however, where there is no straining after far-fetched effects, may help to show Mr. Dixon in his most graceful mood:—

The heaving roses of the hedge are stirred
By the sweet breath of summer, and the bird
Makes from within his jocond voice be heard.
The winds that kiss the roses sweep the sea
Of uncut grass, whose billows rolling free
Half drown the hedges which part lea from lea.
But soon shall look the wondering roses down
Upon an empty field cut close and brown,
That lifts no more its hight against their own.

And in a little while those roses bright,
Leaf down leaf, shall flutter from their hight,
And on the reaped field lie pink and white.

And yet again the bird that sings so high
Shall ask the snow for alms with piteous cry,
Take fright in his bewildering bower, and die.

Mr. Dixon, as we have before had occasion to remark, dearly loves obsolete words, archaic turns of expression, and a peculiar way of spelling. He is remarkably prodigal in his use of compounds, and is bent on linking them together, though in some instances, as in "mile-million," "waif-wrinkled," the juxtaposition is clearly opposed to the genius of the English language. "Cloud-drawn," "gap-rocked," "heart-dizzied," "wind-vexed," "dusk-loved," "far-ruined," are a few instances of a characteristic attempt to naturalize Greek forms of verbal expression in English poetry. More commendable is Canon Dixon's attempt to make use of a freer and more natural style of metre in some of his odes. 'Life and Death,' 'The Spirit Wooded,' 'On Advancing Age,' are interesting as specimens of verse little in fashion now, yet admirably adapted to a certain kind of subject. No doubt great nicety of ear is really required to maintain rhythm, and pause, and an unwritten metrical law amid this apparent lawlessness. Although the author of 'Lyrical Poems' is not altogether successful in this style of composition, yet he writes it with a considerable amount of flexibility and musical effect. The following quotation from the 'Ode on Advancing Age' shows what the writer can achieve in this kind of metre:—

Go down upon the shore.
The breakers dash, the smitten spray drops to the
roar;

The spit upsprings, and drops again,
Where'er the white waves clash in the main.
Their sound is but one: 'tis the cry
That has risen from of old to the sky,
'Tis their silence!

Go now from the shore
Far-ruined: the grey shingly floor
To the crashing step answers; the doteril cries,
And on dipping wing flies:
'Tis their silence!

And thou, oh thou
To that wild silence sinkest now.
No more remains to thee than the cry of silence, the
cry
Of the waves, of the shore, of the bird to the sky.

Great Writers.—Life of Charles Dickens. By Frank T. Marzials. (Scott.)

NOTWITHSTANDING the mass of matter that has been printed relating to Dickens and his works, the numerous "lives," "recollections," "reminisces," "anecdotes," and so forth, we should, until we came across this volume, have been at a loss to recommend any popular life of England's most popular novelist as being really satisfactory. The difficulty is removed by Mr. Marzials's little book. It has, it is true, no claim to originality. There are no new facts or even deductions, but the writer has taken the pains to sift carefully the materials ready to his hand, to preserve what was worth preserving, and to omit the rubbish. He has consequently produced a clear, intelligible, and interesting memoir, and he has further expressed fairly and temperately opinions which will, on the whole, recommend themselves to all but the most blindly devoted admirers of his author's writings.

Mr. Marzials has, it seems to us, been most successful where his predecessors have conspicuously failed, namely, in his record of Dickens's strange and miserable childhood, and much of his success here may be ascribed to the good use he has

made of Mr. Robert Langton's untiring investigations as recorded in his monograph, 'The Childhood and Youth of Charles Dickens.' It is surprising, however, that after telling this pathetic story as he has here written it, Mr. Marzials can have so misunderstood Dickens's character as to have come to the conclusion that there was in his references to these early days "a tone of exaggeration." When Dickens's extraordinary memory for the least details is remembered, his great imaginative powers, his boundless love for, and sympathy with children, it is easy to understand and appreciate the paralyzing sense of horror and loathing which overpowered him whenever his mind went back to those days of childhood. His suffering was caused not so much by the shame of having been in so degraded a state as by the knowledge that it was owing to the cruel neglect of those to whom he should have been most dear that the young bright spirit, which they were bound to tend and nurture to the best of their ability, was nearly crushed and killed.

After telling the history of his hero's early days, Mr. Marzials proceeds, in a few well-arranged chapters, to give just so much of the history of each of the larger works, and such criticisms of them, as are likely to prove useful to the ordinary reader. As we have already intimated, with most of his criticisms we are inclined to agree, though we regret to find him following the popular judgment in speaking slightly of 'Great Expectations,' and 'Our Mutual Friend,' which we ourselves place higher than most of the novels of Dickens's intermediate stage. We especially dissent from the criticisms on Dickens's supposed sympathy with Eugene Wrayburn. The following passage is worth quoting as an instance of how a generally sound judgment may be misled by an evidently preconceived theory or idea which had to be supported:—

"Now the amazing part of this story is, that Dickens's sympathies throughout are with Wrayburn. How this came to be so I confess I do not know. To me Wrayburn's conduct appears to be heartless, cruel, unmanly, and the use of his superior social position against the schoolmaster to be like a foul blow and quite unworthy of a gentleman. Schoolmasters ought not to beat people about the head decidedly. But if Wrayburn's thoughts took a right course during convalescence, I think he may have reflected that he deserved his beating, and also that the woman whose affection he had won was a great deal too good for him."

If there is any accusation that would have surprised and wounded Dickens more than another, it would probably have been this. Dickens, the author of the story of the guilty loves of Steerforth and Little Em'ly and of the terrible sequel, sympathize with Wrayburn, or try to enlist his reader's sympathies with one who, in a careless, half-hearted, weak way, was trying to ruin poor Lizzie! One can imagine how he would have repelled such a suggestion. It is hardly necessary to refute it for him, for the whole of the interview between Wrayburn and Lizzie before the attack by Bradley Headstone is an unsparingly truthful exposure of a selfish, weak man, whose latent sense of honour was deadened by passion, and of the cruel effect of Wrayburn's conduct upon the poor girl, and it disposes conclusively of any idea of sym-

pathy with Wrayburn on the part of the author; while the expressions used by the shattered wreck of a man, terribly and justly punished for his intended crime, show that he did feel his unworthiness of such a love as Lizzie's.

We must also express dissent from Mr. Marzials's views on the subject of Dickens's illustrators. He may be right in thinking the great George Cruikshank to have been too much of a caricaturist to make a suitable illustrator for the works of a writer who delighted in caricature, though, for our part, we know of no books of Dickens more suitably illustrated than were 'Sketches by Boz' and 'Oliver Twist.' He cannot, however, be right in condemning "Phiz's" creations. He remarks: "The value of Dickens's works is perennial, and Browne's illustrations represent the art fashion of a time only." It is difficult to accept such a statement. Phiz's drawings of Sam Weller, his father, the red-nosed man, Pecksniff, Tom Pinch, Ralph Nickleby, Smike, Mrs. Gamp, Uriah Heep, and dozens of other characters have helped the world to realize what Dickens meant. They are contemporary illustrations; they represent, if Mr. Marzials likes, "the fashion of a time only," but that was the fashion of the time when the author wrote; they were executed under Dickens's own superintendence and satisfied him, and we are not to be put out of conceit with them now.

A word of special praise is due to Mr. John P. Anderson's bibliography. We considered that we knew as much as most people about the various "Dickensiana," but we have learnt more from Mr. Anderson's list than we could teach him in return. As the volume will probably soon be in a second edition, some slight omissions in his bibliography may, however, be pointed out, and a suggestion or two made. A reference to Allibone's 'Dictionary of English and American Authors' would, we think, furnish some, not many, additional reviews. We find no reference to Mr. Percy Fitzgerald's 'Book Fancier,' or to Mr. Andrew Lang's 'Letters to Dead Authors,' or to Prof. H. Morley's 'History of English Literature in the Reign of Victoria.' The "Chronological List of Works" requires some additions; for instance, if 'Mr. Nightingale's Diary' is included, why not 'Is She his Wife?' or, 'Something Singular'? If 'Memoirs of Joseph Grimaldi' is given a place, why should 'The Picnic Papers' be excluded? We should like to see some reference to 'A Curious Dance round a Curious Tree'; and *Le Livre* for July, 1885, and January, 1886, should be added to the foreign department, which has been by no means neglected by Mr. Anderson. Correction is needed for an unfortunate misprint on p. xi, which causes Mr. Kitton to appear as the author of 'Charles Dickens and Rochester,' in exchange for which he is made to resign the authorship of 'Dickensiana' to Mr. Langton. When these alterations have been made it will be difficult to improve the bibliography, the compilation of which probably cost labour equal to, if not greater than, the writing of the life itself.

Lectures on the Study of Mediæval and Modern History. By William Stubbs, D.D. (Oxford, Clarendon Press.)

THESE seventeen, or rather eighteen, lectures—for one of the seventeen is in reality two lectures rolled into one—were delivered by the late Regius Professor of Modern History at Oxford in accordance with the statute controlling his professorship. The statute under which Prof. Stubbs was elected obliged him to give two public lectures every year, and he found the obligation so irksome that he appears hardly ever to have lost an opportunity of protesting against it. The object of the provision is not particularly clear, and, whether owing to the professor's reiterated complaints or to some other reason, the new statutes know it no more. To be forced to give two public lectures every year was, no doubt, a troublesome addition to the duties of a scholar who has done as much and as good work as any historian of our time; but his continued recalcitrance strikes us as a little petulant and undignified, and now that the statute is gone it was hardly worth while to perpetuate it in print. Dr. Stubbs's hearers perhaps took a different view of the matter; his readers will, at all events, not be inclined to quarrel with an ordinance which extorted, however reluctantly, such excellent work as is contained, for instance, in the lectures on Henry II., the Canon Law, and Henry VIII.

The lectures in this volume are of several kinds. Some are purely historical, and here we have the professor at his best. In others he passes in review the present state and prospects of historical knowledge. Others, again, contain his views on the value of history or the methods of teaching. Here perhaps his opponents have the better of him in smartness and point, though most likely he has the better cause. Once he tries his hand at generalization, and here, though we should be loth to speak of failure, we can hardly say that he has scored a great success. It is interesting to observe the principles which the professor laid down in his inaugural lecture just twenty years ago, and to which he has adhered with a firmness which springs as much from idiosyncrasy of character as from intellectual conviction. The following remarks (p. 8) are characteristic in more ways than one:—

"The distrust of the new studies, at all events of the study of modern history, was owing quite as much to the management of their advocates as to the conservative habits of their opponents. I am not sure that either party would have admitted, or indeed would now admit, what, to adopt a proper professorial tone, I may say is certain, that, whilst of all studies in the whole range of knowledge the study of law affords the most conservative training, so the study of modern history is, next to theology itself, and only next in so far as theology rests on a divine revelation, the most thoroughly religious training that the mind can receive. It is no paradox to say that modern history, including mediæval history in the term, is co-extensive in its field of view, in its habits of criticism, in the persons of its most famous students, with ecclesiastical history. We may call them sister studies, but, if they are not really one and the same, they are twin sisters, so much alike that there is no distinguishing between them."

Opinions will probably differ as to the justness of these remarks on the prominence

to be attached to the ecclesiastical side of history, and whether they are equally true of modern and of mediæval history, but they indicate the lines on which Dr. Stubbs has consistently worked. "I desire to introduce myself to you," he says, a little further on, "not as a philosopher nor as a politician, but as a worker at history"; and he has thoroughly carried out his promise. The study of history appears to him to serve a twofold purpose:—

"It is at once the process of acquisition of a stock of facts, an ignorance of which unfits a man from playing the very humblest part as a citizen, or even watching the politics of his own age with an intelligent apprehension; and it is an educational discipline directed to the cultivation of powers for whose development, as it seems to me, no other training is equally efficacious."

Ten years after his election the professor repeats and amplifies the same views, and in his farewell lecture he still thinks (p. 373) "that the aim of historical teaching is the training of the judgment to be exercised in the moral, social, and political work of life." Regarded from this point of view, the most profitable portion of history seems to him to be the mediæval, "which has enough of living interest to stimulate research, but not enough of immediate practical importance to rouse political partisanship." In spite of Dr. Freeman, he is courageous enough to confess that he is a little tired of hearing of the "Unity of History." "The false idea, or that which to me seems practically misleading in the term, is the acceptance as a practical rule or maxim that there are no new points of departure in human history; that modern life is a continuation of ancient and mediæval history, by a continuity and unity that is at all points equally important" (p. 84). Dr. Stubbs has equally sceptical notions about the Science of History, that indefinite aspiration which has so often of late years been proclaimed to be within our reach, but which its most enthusiastic prophets have not yet attempted to grasp and shape into tangible being. He has a wholesome dread of historical generalizations, which he compares to the efforts of the mediæval schoolmen to force all knowledge into the fetters of their barren logic. "Such, I imagine," says he (p. 90), "must be the result of every attempt to substitute abstract reasonings for minute examination of facts in the study of history." The time may come—perhaps we may say it certainly will come—when all the sources of historical knowledge will be opened up, and the facts of history placed beyond dispute. When that takes place a trustworthy philosophy of history will be within reach of human effort, but the time is not yet.

Two very interesting and suggestive lectures are those on 'The Characteristic Differences between Mediæval and Modern History.' Taking the former to extend, for the purposes of the discussion, from the beginning of the eleventh century to the end of the fifteenth, Dr. Stubbs further divides later history into two periods, separated by the French Revolution. The chief characteristics of these three epochs he finds to be, respectively, law, force, and ideas. "Mediæval history is a history of rights and wrongs; modern history, as contrasted with mediæval, divides

itself into two portions: the first a history of powers, forces, and dynasties; the second, a history in which ideas take the place of both rights and forces." This rule is illustrated by a reference to the leading position which legal studies assumed in the Middle Ages, to the formation of great bodies of law, such as feudal and canon law, to the continued existence of small independent states, to the character of the wars fought and the treaties made between the nations of Europe. The wars of the Middle Ages were fought for the most part, says Dr. Stubbs, on the basis of what were held to be legal claims, and in defence of legal rights. The wars of the central period, on the other hand, were wars in which mere force was held sufficient justification, in which the principle that "might is right" was nakedly announced, in which dynasties and powers fought openly for supremacy and threw off the cloak of law. The wars of this century, beginning with those of the Revolution and Napoleon, have been wars of ideas, especially the idea of nationality. Now we confess that this generalization appears to us unsound, or at least doubtful. Dr. Stubbs says (p. 210), "Our first position is, that the idea of right or rights was the leading idea of the Middle Ages"; and again (p. 224), "The leading influence of early mediæval history was the strong insistence on law and right." Let us examine this position. Granted that the assertion of legal rights took a prominent place among the causes or, at least, the justifications of mediæval wars; granted that Edward I. in his attempt to conquer Scotland, and Edward III. in his attempt to conquer France, laid especial weight upon their legal claims; granted even, for the sake of argument, that many followers of William the Conqueror believed him to be lawful King of England, is it true that the "leading idea" of these wars was the maintenance of legal rights, or that they originated primarily in the existence of legal claims? The warlike princes of the Middle Ages tried to strengthen their cause by an appeal to law, but warlike princes have done the same at all times. Did not Henry VIII. revive the old claim in his wars with France? Did not Louis XIV. use the law of devolution in his attack on Flanders, and set up his Cours de Réunion against the Empire, and champion the "rights" of his grandson in the war of the Spanish succession? Did not Frederick the Great assert ancestral claims and family compacts to justify his seizure of Silesia? Was not the resistance of Holland to Spain, and of the American colonies to England, a resistance on the ground of rights? On the other hand, if the partition of Poland is brought forward as an exercise of brute force without a shadow of right, it may be answered that it does not essentially differ from the conquests of Wales and Ireland, the conquest of Constantinople by the Crusaders, or the doings of Charles of Anjou in Sicily. Again, if we attempt to estimate the force of ideas, is the idea of nationality in the nineteenth century, potent as it is, more potent than the idea of the empire or the idea of the church in the Middle Ages, than the idea of religion in the sixteenth or the idea of the balance of power in the eighteenth century? If wars were ever waged for an idea, it was the Crusades; if

ever men fought for ideas, Gustavus and Wallenstein did so; if ever force was incarnate, it was incarnate in Napoleon.

Our author is at his best where he is setting forth simply and lucidly the facts which his vast and accurate reading has placed at his command. In his two lectures on the Canon Law he shows how it began—in the decrees of the councils, in the constitutions and books of discipline; how through the action of Constantine the Church gained a coercive authority; how the ecclesiastical canons, the penitentials, and the civil law together formed the material from which the early canonists drew up their codes. He sketches with summary clearness the nature of ecclesiastical jurisdiction in England before the Conquest, and the effect upon it of the Norman legislation; he brings into relief the jealousy of the Roman influence shown by the adherents of the common law, and the way in which that influence made itself felt; he traces the conflict of jurisdictions down to our own times. It would hardly be possible in the same space to depict with greater lucidity or a truer sense of proportion the chief features of a large and somewhat abstruse subject. In his two lectures on 'The Mediæval Kingdoms of Cyprus and Armenia,' delivered, appropriately enough, in 1878, Dr. Stubbs penetrates into regions quite beyond the ken of the ordinary historical reader, and describes the curious and obscure, but not unimportant part played by those states in the prolonged struggle between East and West, from the beginning of the Crusades down to the capture of Cyprus by the Turks in the very year before Lepanto dealt a terrible blow to the Ottoman power. Four other lectures deal with the first two Tudor kings, and raise what we fear must be vain regrets that the professor was not spared to continue the 'Constitutional History,' which is his chief title to fame. It is difficult, he pleads, to make Henry VII. interesting, and though he has done his best, he can hardly be said to have succeeded. We may allow, however, as he says, that this is as much Henry's fault as his own. Although he disclaims any originality in this part of his work, we do not recollect seeing elsewhere an equally complete criticism of Henry's hereditary title to the crown. The constitutional history of the reign is of considerable importance, and is certainly the clearer for Dr. Stubbs's treatment. It should be observed that he takes a different view of the Act of 1487 and the origin of the Star Chamber from that which is generally received. "In 1487," he says (p. 362), "the Act which founded the Court of Star Chamber was passed.....This tribunal.....subsequently developed into a judicial meeting of councillors and peers which has a great history of its own; but there is no reason to question its identity throughout, or that this was the occasion of its foundation."

This, it is well known, was the opinion of the lawyers of the Long Parliament, but it is not that of Hallam and Dicey, and we wish that Dr. Stubbs had found room to develop his theory further.

The lectures on Henry VIII. are both interesting and important. The chief novelty in them is perhaps what may be

called the evolutionary view of Henry's character and government. Dr. Stubbs has a lower opinion of Henry's morals, though not of his ability, than Mr. Froude, but a higher opinion, on the whole, than Dr. Brewer, and a much higher one than Mr. Friedmann. "The great factor in the whole complication," he says (p. 266),

"is the strong, intelligent, self-willed force of the king..... Henry VIII. is neither the puppet of parties, nor the victim of circumstances, nor the shifty politician, nor the capricious tyrant, but a man of light and leading, of power, force, and foresight; a man of opportunities and stratagems and surprises, but not the less of iron will and determined purpose; purpose not at once realized or systematized, but widening, deepening, and strengthening as the way opens before it; a man, accordingly, who might have been very great, and could under no circumstances be accounted less than great, but who would have been infinitely greater, and better, and more fortunate, if he would have lived for his people and not for himself."

A detailed examination of the constitutional history of the reign, in which the course of Henry's parliaments, especially that of 1529, is traced consecutively, as it has not been traced before, leads Dr. Stubbs to the conclusion (p. 239)

"that Henry VIII. was the master, and in no sense the minister, of his people; and that, where he carried their good will with him, it was by forcing, not by anticipating or even educating it. I am obliged altogether to reject the notion that he was the interpreter in any sense of the wishes of his people; the utmost that he did in this direction was to manipulate and utilize their prejudices to his own purpose."

Want of space forbids us to enter upon the arguments and illustrations by which Dr. Stubbs supports this view of a question on which, perhaps, historians will always be divided; but there can be little doubt that it is far nearer the truth than that maintained by the most recent of Henry's enemies, Mr. Friedmann, in whose opinion that king was not only a debauched and bloodthirsty tyrant, but a weak fool, the slave of circumstances and ministers into the bargain.

The last lectures that we have to mention, those on 'Learning and Literature at the Court of Henry II.,' are, to our mind, the pick of the series. It is in the latter half of the twelfth century that Dr. Stubbs is really at home. No man has ever done so much as he has to elucidate that period, and every detail of it is at his fingers' ends. He knows every statesman, every learned man, every chronicler of the time, as if they were members of the same common-room. With the king himself he is on terms of respectful intimacy, and if Queen Eleanor had not been in prison for so many years he would have known her equally well. He reviews the amenities of literary international intercourse, the relations of English scholars with those of Italy or France, the letters, the chronicles, the satires of the day, the archiepiscopal schools, and the dim beginnings of university life. He pictures to himself a cultivated foreigner visiting England, with good introductions, towards the end of Henry's reign, and describes with vivid detail the experiences that would have awaited him in every seat of learning, every bishop's palace, every monastery of note, from the Straits of Dover to the Scottish border. The student of these times cannot

but regret that the tenacious memory, the co-ordinating intelligence, and the controlled imagination which could produce work like this should have been seduced by what is called promotion into another sphere.

NOVELS OF THE WEEK.

The Woodlanders. By Thomas Hardy. 3 vols. (Macmillan & Co.)

Sex to the Last. By Percy Fendall. 3 vols. (Ward & Downey.)

The Ladye Nancye. By the Author of 'Dame Durden.' 3 vols. (Same publishers.)

A Garden of Memories, &c. By Margaret Veley. 2 vols. (Macmillan & Co.)

The Red Band. By Fortuné du Boisgobey. (Maxwell.)

MR. HARDY seems to have fairly settled down into what his biographers will probably call his second manner. He is less vividly "sensational," less broadly comic, than he was in his first few novels. We no longer get scenes like the discovery of the corpse and the rest at the end of 'Desperate Remedies,' or the murder of Sergeant Troy; nor anything so provocative of laughter as some parts of 'Under the Greenwood Tree'; nor, again, incidents quite so far removed from ordinary probabilities as in some of the earlier works. Everything—pathos and humour alike—is in a subdued key, suggested rather than displayed. Just once and again he seems to yield to the temptation involved in a novelist's omnipotence over his characters, where in real life we should be perforce content with saying, "I wonder what would happen if—" and brings them into some situation as unlikely as that where, in the present story, the wife and the two mistresses, actual and cast-off, meet in a common anxiety, just to see, as it were, how they will behave. In point of construction his more recent stories are excellent. 'The Woodlanders' appears to us simply perfect in this respect. Every incident contributes to the development of the story; every touch helps to put the reader in the frame of mind in which the author would have him be. The various aspects of the woodland in the midst of which the story is laid, for example, are worked in with inimitable skill, and without the least appearance of straining after scenic effect. That the general drift of the story is melancholy, and its ending unsatisfactory in any but an artistic point of view, is only another evidence of its belonging to Mr. Hardy's present method. The good man suffers; the bad man not only prospers, but, what is almost worse, shows signs of amendment without having been adequately punished. The heroine is in truth a commonplace woman enough, and forgives and forgets on very slight inducement; while the really heroic woman, in her way the sweetest figure that Mr. Hardy has ever drawn, though by a kind of accident she plays a most important part in the development of events, is outside the group of personages who stand in the centre of the story, to some scarcely known, and by all unappreciated. The novel is distinctly not one for the "young person" of whom we have lately heard, but should be read by all who can tell masterly work in fiction when they see it.

'Sex to the Last' is not a particularly

happy title, nor one peculiarly fitted to describe a somewhat unattractive, not to say unpleasant story. The dialogue is rather flippant than bright, and more vulgar than racy. There are, perhaps, too many characters; and while, with few exceptions, they are neither exaggerated nor inconsistent, one is unable to expend much sympathy or interest on any of them. The heroine excepted, who has lamentably little of the instinct of self-preservation, all are endowed with a certain amount of common sense and more than enough selfishness, and that of a type that is neither engaging nor amusing. Again, the incident and accident of the book are not at all exciting, though they culminate in the suicide of the irreproachable, affectionate, and quite uninteresting heroine. The author assumes a greater knowledge of the world than seems natural or necessary. His sketch of the fast Frenchwoman and her coterie does not strike one as lifelike; while another creation, the English lady with her worldly maxims, shallow cynicisms, and varied experience in husbands, ends by becoming rather a nuisance.

The growing importance of "Mysticism and Psychology" is pleaded by the author of 'The Ladye Nancye' as a justification for the introduction into her otherwise natural and pretty story of an absurd "Woman in Black," who uses Psychic Force (the capital letters are borrowed from a highly explanatory preface) upon the very unfortunate heroine. Nancye, who is also called Nancette, has a lamentably weak nature, and the mystical woman who imprisons her in a cave by the sea is not the first to exert a powerful influence over her. All the villains of the story appear to be imbued with this sinister influence over their fellow creatures, or at any rate over "the Ladye Nancye"; but the good people fight for her bravely enough, and her life history is not altogether tragical. More than this need not be said, for the reader will be interested in learning for himself how Errol Glendinning's young wife escapes from the toils which beset her early years. There are one or two attractive and well-drawn characters, who do the author far more credit than her artificial casters of the evil eye and practisers of the latter-day black art.

Miss Veley, after obtaining a very fair amount of success with two novels, has now issued three shorter stories, and, unlike most writers in a similar position, she seems to have put her best work into her latest volumes. The three stories show a remarkable range of ability and some qualities which have probably been developed by practice. Miss Veley has always written earnestly, but her responsibilities now sit more lightly upon her, and she is able to do her best with less appearance of effort. In the first two stories she shows a good deal of humour of the lighter sort, and powers of description and characterization which have gained by becoming less diffuse. Her style is excellent, and all of her stories are interesting. They deal with totally different classes of people and subjects, and each is good of its kind. It would, perhaps, be only diluting praise to say that one could hardly find three such good stories among the works of Miss Veley's contemporaries.

In noticing a former translation of "Fortuné" (as they call him who love him best) published by Messrs. Maxwell we suspected that it was of American origin. The opinion is changed into a certainty by the occurrence of the phrase "dry goods clerk" in the present version of 'La Bande Rouge.' The nationality of a translation, however, is of less importance than its readableness, and in this latter respect these versions are not of the lowest merit. They are rough, inelegant, and sometimes curiously ignorant, but neither unfaithful (save in a few idioms) nor feeble. At the same time we must protest against the printing. "Beleagured" and "georgeous" (unless, indeed, this is intentionally written to denote some characteristic of persons of the name of George) are surely not, like "saber" and "neighbor," signs of American origin.

ANTIQUARIAN BOOKS.

The Register of Perlethorpe in the County of Nottingham. Edited by G. W. Marshall. (Worksop, White.)—This dainty volume reflects the highest credit not only on the editor, but on the printer. As Dr. Marshall truly observes, "the early date at which these registers begin constitutes their only claim upon the attention of the antiquary," and we cannot but think that this date (1528) is rather fictitious than real. It is clear to us that the existing register, though nominally beginning in 1528, was really drawn up afterwards in consequence of the ordinance of 1537, and it is, therefore, probable that the few entries previous to 1538 represent memoranda then embodied rather than the existence of an actual register. The editor has written a useful preface, in which he records his protest against the practice of galling registers, and has added, in an appendix, some documents illustrative of the text. There is an excellent index.

SIR PETER EADE has published *Some Account of the Parish of St. Giles, Norwich*, with maps, parish lists, and numerous illustrations (Jarrold & Sons). Sir Peter is not the first physician at Norwich who has received the honour of knighthood in recognition of his eminence as a medical man. Sir Thomas Browne was before him. There is this difference, however, between the modern medical knight and him of the seventeenth century, that Sir Thomas was a man of letters first and anything else very much afterwards, while Sir Peter, whatever else he may be, is certainly not a literary man. There is something quite pathetic in its way in a volume of this kind. The worthy author is such a well-meaning gentleman, he evidently would so very much have liked to write a good book about the parish in which he lives, he has such a high appreciation of the honour and glory of appearing in print, and he must have taken so much trouble, and worried himself and fussed and fidgeted so long in such a kindly, clumsy manner, and spent so much money so foolishly, that one cannot help feeling chagrined by the spectacle which his book affords. Had he no friend to consult about the printing and the paper? Would he take no advice before he committed himself to the hideous smudges which are called illustrations? Was there no one to take into his confidence when he first determined to compile his book—no one to tell him something about parish registers or bells, or the rudiments of architecture? Or was Sir Peter determined to make a secret of his great undertaking till it should burst upon the world in the shape of a green octavo printed and bound? Well, there it lies, and no one can doubt that it must produce a most surprising effect upon whosoever he may be who shall open it and turn over the pages. Why will elderly gentlemen rush into literature in

this way? Why will they forget that if a poet or a mathematician were to publish a book on diphtheria at three score the faculty would laugh at him? What right have they to complain if, when they attempt parochial history without knowing anything about it except what may be crammed up in six weeks, the result should appear a ridiculous piece of silly pretension to such as have served an apprenticeship to the profession of literature?

OUR LIBRARY TABLE.

A SCREAMING farce, though it is often a rather melancholy thing, may succeed upon the stage without being well written; but an author can hardly afford to be so careless in a ludicrous story. Mr. Percy Fitzgerald's *Topside and Turvey* (Routledge & Sons) would have been twice as good if he had taken the trouble to write it well. The story is very comical. A gay young couple are living in the whirl of society upon expectations from a rich uncle, who at the moment when their need is the sorest dies, bequeathing his fortune, with some odd conditions, to their two perfect treasures, a valet and a lady's-maid. The master and mistress being absolutely without money or the power of making it, the treasures generously decide to let them live on in the house; but fortune gradually turns the heads of the legatees, and bit by bit they extract concessions from their former employers. Friends have to be asked to dinner, introductions into society have to be given, and with their rising in the world the treasures grow so arrogant that in the end the husband and wife in their helplessness have to submit to becoming footman and maid. Excellent opportunities are found for absurd situations, and the story runs along at a rattling pace. At the last a solution is found, and even a moral, though to be sure the moral might have been better if the young spendthrifts, who looked on all tradespeople as fair game and never paid a bill if they could help it, had not come so well out of their troubles. After two years' servitude, however, their faults are supposed to have been duly punished. The absurd carelessness about the details of the rich uncle's will gives the reader no chance of not guessing what the end will be. There is a play called 'Uncle's Will,' the plot of which one may be excused for not remembering very exactly, but which may have suggested something to Mr. Fitzgerald. But whether that is so or not, 'Topside and Turvey' makes a lively addition to the series of "Tillotson's Shilling Fiction."

Alexander's Empire, by Prof. J. P. Mahaffy, is another volume of the series entitled "The Story of the Nations," published by Mr. Fisher Unwin. This book deals less with Alexander himself than with the Diadochi, and covers, therefore, a period of history which, though elaborately treated in the well-known work of Hertzberg, has seldom been described with any care in English. Prof. Mahaffy at least guides us with skill through the perplexing wars and still more perplexing pedigrees of the time, but he does not give to his subject the interest and importance which it really possesses. Nobody would learn from his narrative that Alexander himself formed and partly executed a gigantic plan for mixing the races of men under his sway, or that the people at large were so little interested in dynasties and politics that they allowed themselves in many instances to be bequeathed to the Romans. Of the new cosmopolitanism, the new erudition, the new commercial activity, Prof. Mahaffy of course says something, but he does not connect these things with Alexander on the one hand, or with Rome on the other. It may be that the plan of the series confined the writer mainly to the chronicle of kings and battles, of which "the story" of most nations is still presumed to consist. Otherwise it would be incredible that a man of Prof. Mahaffy's learning and wide intellectual

sympathies could not have produced a better and more artistic history. The book is furnished with some maps and illustrations, of which many are good and several appropriate. The name of Mr. Arthur Gilman appears on the title-page along with Prof. Mahaffy's, but there is no means of distinguishing his share in the work.

We have received from Mr. Fisher Unwin three pretty books of the same kind, and obviously of American origin, entitled *Socrates, A Day in Athens with Socrates*, and *Talks with Socrates about Life*. The first of these, which is in its sixth edition, has a preface by Prof. W. W. Goodwin; the second is in its third edition; the third seems to be new. All of them are anonymous translations of the more dramatic portions of certain Platonic dialogues, the philosophical discussions intervening being summarized very briefly. 'Socrates' contains the 'Apologia,' 'Crito,' and parts of the 'Phædo'; 'A Day in Athens' contains the 'Protagoras' and the opening of the 'Republic'; 'Talks with Socrates' contains the 'Gorgias' and 'The Myth of the Cave' in the seventh book of the 'Republic.' The translation, which we have compared with the original in many places, is easy and spirited, but more correct and scholarly in the later books than in the first. The introductions show more acquaintance with Plato than with Socrates, and do not adequately explain the aims or importance of the latter, though he is the hero of the books. The notes appended are fuller than need be.

We have received from Messrs. Charpentier & Co., of Paris, *Terre d'Irlande*, by Mr. George Moore, a republication of letters from the *Figaro*. In the preface M. Rabbe is much congratulated by Mr. Moore upon his translation of the letters, but we find "Schelley" for "notre incomparable alouette." Mr. Moore appears to be a Nationalist, but curiously enough he makes repeated allusion to the existence among Irish women of a state of low morality, the absence of which from their country is the proudest and most justified of all the boasts of the members of the Irish National party.

ONE of the best small books on the war of 1870 appears this week under the title of *Wissembourg au Début de l'Invasion de 1870: Récit d'un Sous-Préfet*, by M. Edgar Hepp (Paris, Berger-Levrault & Co.). As the chief French official in Northern Alsace in August, 1870, M. Hepp saw a great deal, and his narrative is full of interest, and full of warning to his countrymen as to their military carelessness. Neither the battle of Wissembourg nor that of Woerth ought to have been fought, but then neither General Douay, who was killed in the former, nor Marshal de MacMahon, who was routed in the latter, had the slightest idea that an army of 200,000 men was in front of him.

We have on our table *In Foreign Byeways*, by J. C. Woods (Nutt).—*Modern Methods of illustrating Books*, by H. T. Wood (Stock).—*The Elements of Canon Law*, by O. J. Reichel (Bosworth).—*The English Land Laws*, by S. Moss (Clowes).—*A Practical German Grammar*, by H. S. Beresford-Webb (Rivingtons).—*The Hellenics of Xenophon*, Book I., translated by P. Sandford (Dublin, Ponsonby).—*A Synopsis of Elementary Results in Pure Mathematics*, by G. S. Carr (Hodgson).—*Political Science Quarterly*, No. 4 (Boston, U.S., Ginn).—*The Naturalistic School of Painting*, by F. Bate (Reeves).—*Precious Stones in Nature, Art, and Literature*, by S. M. Burnham (Trübner).—*Transactions of the Sanitary Institute of Great Britain*, Vol. VII. (Stanford).—*Rank and Badges*, by O. L. Perry (Clowes).—*Memorials of E. (Wymon)*.—*Glimpses of a Hidden Life*, by Mrs. M. J. O'Connell (Dublin, Gill).—*Wild Lottie and wee Winnie*, by A. Neill (W.M.S.S.U.).—*My Strange Wife*, by P. Russell (L.L.S.).—*Gotham and the Gothamites*, by H. Oscar von Karlestein, translated by F. C. Valentine (Field & Tuer).—*Serbelloni*, by J. W. Gilbert-Smith (Kegan Paul).—

Through the Gates of Gold (Ward & Downey).—*Consider the Lilies of the Field* (Nelson).—*Bible Warnings*, by the Rev. R. Newton (Nesbit).—*and Simple Instructions in Christian Doctrine for the Use of Soldiers* (S.P.C.K.). Among New Editions we have *The Broad Arrow*, by Oliné Keese (Bentley).—*My Friend Jim*, by W. E. Norris (Macmillan).—*At the Back of the North Wind*, by G. Mac Donald (Blackie).—*The Crescent and the Cross*, by E. Warburton (Warne).—*The Cry of Blood*, by Fortuné du Boisgobey (Maxwell).—*The Little Lame Prince*, by the Author of 'John Halifax, Gentleman' (Macmillan).—*The Swiss Family Robinson*, by J. R. Wyss, edited by A. Gardiner (J. Heywood).—*Life of Frank Buckland*, by G. C. Bompas (Smith & Elder).—*The Crown Colonies of Great Britain*, by C. S. Salmon (Cassell).—*The Explanatory Poetical Reader*, edited by W. Moffatt (Moffatt & Paige).—*A Treatise on Arithmetic*, by J. H. Smith (Rivingtons).—*Outlines of the Geology of Northumberland and Durham*, by G. A. Lebour (Newcastle-on-Tyne, Lambert).—*and Contes d'Aujourd'hui*, by C. Grandmougin (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Antiqua Mater, a Study of Christian Origins, cr. 8vo. 7/6 cl.
Edwards's (H.) *Christ or Satan*, 8vo. 5/ cl.
Weldon's (Rev. J. E. C.) *Sermons* preached to Harrow Boys in the Years 1855 and 1856, cr. 8vo. 7/6 cl.
Woodford's (J. R.) *Sermons on Subjects from the Old Testament*, cr. 8vo. 5/ cl.
Youngusband's (F.) *The Story of our Lord*, 12mo. 2/6 cl.

Poetry.

Beresford's (J. J.) *Last Year's Leaves*, 3/ cl.
Corr's (Rev. T. J.) *Favilla, Tales, Essays, and Poems*, 7/6 cl.
Divina Commedia of Dante Alighieri, trans. with Notes by F. K. H. Hasellfoot, 8vo. 16/ cl.

Philosophy.

Curtis's (G. T.) *Creation or Evolution? a Philosophical Inquiry*, cr. 8vo. 10/6 cl.
Fowler's (T.) *Principles of Morals*, Pt. 2, 8vo. 10/6 cl.

History and Biography.

Bickersteth (Rt. Rev. R.), *Sketch of the Life and Episcopate of, 1857-1884*, by his Son, 8vo. 12/ cl.
Bryce's (G.) *A Short History of the Canadian People*, 7/6 cl.
Campbell's (Sir G.) *The British Empire*, cr. 8vo. 3/ cl.
Dictionary of National Biography, ed. by Leslie Stephen, Vol. 10, roy. 8vo. 12/6 cl.
Fifty Golden Years, Incidents in the Queen's Reign, by the Author of 'John Halifax', 6/ cl.
Norgate's (Kate) *England under the Angevin Kings*, 2 vols. 8vo. 32/ cl.
Rossetti (D. G.), *Life of*, by J. Knight, Large-Paper Edition, 8vo. 2/6 cl.
Siddons (Mrs.), by Mrs. A. Kennard, cr. 8vo. 3/6 cl. (Eminent Women Series.)
Trial of Maharaja Nanda Kumar, a Narrative of a Judicial Murder, by H. Beveridge, 8vo. 18/ cl.

Geography and Travel.

Baddeley's (W. St. Clair) *Tchay and Chianti, or Wanderings in Russia and Italy*, cr. 8vo. 5/ cl.
Huntly's (Marquis of) *Travels, Sport, and Politics in the East of Europe*, illustrated, cr. 8vo. 12/ cl.
Myam-Ma, the Home of the Burman, by Taya, 12mo. 3/6 cl.
Sandy's (J. E.) *An Easter Vacation in Greece*, 12mo. 3/6 cl.
Taunt's (H. W.) *New Map of the River Thames*, with Photos, cr. 8vo. 15/ cl.

Philology.

Gai Jull Cesaris de Bello Gallico Commentarii, by Bond and Walpole, 12mo. 6/ cl. (Classical Series.)
Jerram's (C. S.) *Anglice Reddenda*, 2nd Series, 12mo. 3/ cl.
L'Enfance de George Sand, Episodes extraits de l'Histoire de sa Vie, with Notes by E. Joël, 12mo. 2/ cl.
Naf's (O. C.) *Conversational Grammar of the German Language*, roy. 8vo. 4/6 bds.

Science.

Rose's (J.) *Key to Engines and Engine-Running*, 12mo. 7/6 cl.
Rose's (W. G.) *Manual of Practical Solid Geometry*, 12mo. 2/ cl.

General Literature.

Abbott's (C. C.) *Waste-Land Wanderings*, cr. 8vo. 7/6 cl.
Analysis of Adam Smith's Wealth of Nations, Books 1 and 2; Book 4, Chaps. 1, 2, and 7; Book 5, Chap. 2, by Rev. F. A. Basford De Wilson, cr. 8vo. 3/6 s/wd.
Bastable's (C. F.) *Theory of International Trade*, with some of its Applications to Economic Policy, cr. 8vo. 3/6 cl.
Black's (W.) *Sabina Zembra*, a Novel, 3 vols. cr. 8vo. 31/6 cl.
Boyle's (F.) *An English Vendetta*, a Novel, 3 vols. 31/6 cl.
Bury (Viscount) and Hillier's (G. L.) *Cycling*, illus. cr. 8vo. 10/6 cl. (The Badminton Library.)
Buxton's (H. J. W.) *The Sweet of the Year*, a Novel, 4/ cl.
Carey's (R. N.) *Wee Willie*, a Novel, cr. 8vo. 6/ cl.
Charmes's (M. G.) *Naval Reform*, trans. by J. E. Gordon Cumming, 8vo. 12/ cl.
Cleland's (R.) *True to a Type*, 2 vols. cr. 8vo. 17/ cl.
Cunningham's (H. S.) *The Cereuleans, a Vacation Idyll*, 2 vols. cr. 8vo. 21/ cl.
Dyke's (E.) *All-Round Sport with Fish, Fur, and Feather*, illustrated, 8vo. 10/6 cl.
Ebers's (G.) *The Bride of the Nile*, Vol. 2, Pt. 1, 12mo. 2/6 cl.
Gibbon's (C.) *A Princess of Juteland*, 12mo. 2/ bds.
Gibbon's (C.) *Loving a Dream*, 12mo. 2/ bds.
Hasluck's (F. N.) *Wood-Turner's Handybook*, cr. 8vo. 2/ cl.

Howard's (B. W.) *Guenn*, cr. 8vo. 2/ bds.
Jefferies's (R.) *Amaryllis at the Fair*, a Novel, cr. 8vo. 7/6 cl.
Ker's (Rev. J.) *Scottish Nationality*, cr. 8vo. 2/6 cl.
King's (Alice) *A Strange Tangle*, cr. 8vo. 6/ cl.
Laurie's (A.) *Captain Trafalgar*, a Story, cr. 8vo. 5/ cl.
Leaves from Memory's Log-Book, by an Ancient Mariner, compiled by C. A. Montresor, cr. 8vo. 7/6 cl.
Loose Rein, A. by Wanderer, illus. 8vo. 12/6 cl.
Lyall's (E.) *Knights Errant*, 3 vols. cr. 8vo. 31/6 cl.
O'Meara's (K.) *The Old House in Picardy*, cr. 8vo. 10/6 cl.
Samuels's (Capt. S.) *From the Forecastle to the Cabin*, illus. cr. 8vo. 8/6 cl.
So the World Wags, a Tale of Town and Travel, by the Author of 'A Lone Lassie', 3 vols. 8vo. 18/ cl.
Thirty Thousand Thoughts, ed. by Rev. Canon Spence and others, Vol. 5, imp. 8vo. 16/ cl.
World of Thought, The, a Novel, by the Author of 'Before I began to Speak', cr. 8vo. 2/ bds.

FOREIGN.

Theology.

Wallon (H.): *L'Autorité de l'Évangile*, 4fr.
Fine Art and Archaeology.
Ramiro (E.): *L'Œuvre Gravé de F. Rops*, 40fr.
Ulrichs (L. v.): *Arkesilos*, 1m. 20.

History and Biography.

Avenel (Vicente d'): *Richelieu et la Monarchie Absolue*, Vol. 3, 7fr. 50.
Brode (R.): *Max Duncker, ein Gedenkblatt*, 1m. 50.
Legouvé's (E.): *Soixante Ans de Souvenir*, Part 2, 7fr. 50.
Rousset (C.): *Le Comte de Gisors, 1732-1758*, 7fr. 50.
Welschinger (H.): *La Censure sous le Premier Empire*, 7fr. 50.

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Briel (Alb.): *De Callistrato et Philonide*, 1m. 60.
Engel (E.): *Die Auszente d. Griechischen*, 2m. 50.
Meyer (E. H.): *Homer u. die Ilias*, 4m. 50.

Science.

Engler (A.) u. Prantl (K.): *Die Natürlichen Pflanzenfamilien*, Pt. 1, 1m. 50.
Groth (P.): *Grundriss der Edelsteinkunde*, 5m.
Herr (J. Ph.): *Lehrbuch der Sphärischen Astronomie*, 16m.
Preyer (W.): *Die Bewegungen der Seesterne*, 7m.

General Literature.

Montépin (X. de): *Le Loup Noir*, 3fr.
Reinhardtsoettner (C. v.): *Aufsätze u. Abhandlungen*, 5m.

"MULTATULI."

LAST month the distinguished writer passed away whose first book, published twenty-five years ago, excited an outburst of indignation throughout Holland. 'Max Havelaar' was the *opus magnum* of Eduard Douwes Dekker, who called himself 'Multatuli.' He was born in 1820 at Amsterdam, and went to the East Indies in 1837; for seventeen years (1839-56) he was in the Government service there, and passed through the different grades until he was appointed "Assistant-Resident" of Lebak (Amboina) in 1856. His superiors entertained a high opinion of his abilities, and a brilliant career seemed to be before him. But at Lebak what he felt to be right clashed with the line of conduct he was expected to follow: he sent in his resignation, and in doing so sacrificed all his prospects. All this is told in 'Max Havelaar,' which is an eloquent plea for humane treatment of the natives of the possessions of Holland in the East (an English translation of the book was published at Edinburgh by Messrs. Edmonston & Douglas). None of his accusations against the Dutch administration in the East has ever been refuted; the book created a sensation, but things remained as they were. This was a bitter disappointment. In his following books ('Minnebreven,' 'Ideen,' 'Millioenen-Studien') he wrote as a social reformer, and he has greatly influenced the ideas of his countrymen about religion, literature, &c. He attacked cant, shams, and red tape with a power of sarcasm in which he had not an equal in Holland. His knowledge of the East was so great that he foretold the course of events of the last twenty years in the Dutch colonial dominions. His style is unique; he excels in pathos, humour, and argument. His individuality impressed itself so strongly on his readers that he left no one indifferent. Some have an admiration for his genius and character which has no bounds; others he inspired with a feeling of aversion by his self-assertion and tone of authority. For the last few years he had ceased to write, and lived in retirement at Nieder-Ingelheim, near Mayence. He died there of asthma on February 19th.

THE COLLEGE OF PRECEPTORS.

THE completion of the new building in Bloomsbury Square, which is to be opened next Wednesday by the Prince of Wales, furnishes a suitable occasion for a brief account of an educational institution which has not hitherto received from the public that recognition to which its aims and its growing importance entitle it. Few are aware that it is the College of Preceptors, far more than the universities of Oxford and Cambridge, which regulates and directs the education of our middle classes.

The College of Preceptors, like the Royal Society, had a modest origin. In 1846 some private schoolmasters, impressed with the ignorance and incompetence of numbers who called themselves teachers, met together, and ultimately resolved to form themselves into a society with the object of affording to the public a test of the qualification of teachers, and of thus, in course of time, excluding from the ranks of the profession all charlatans and impostors. The College increased rapidly in numbers, and secured the interest of distinguished patrons, such as the late Marquis of Northampton and Sir J. W. Lubbock, by whose aid it succeeded in obtaining the royal charter by which it was incorporated in 1849. The preamble of this charter embodies very clearly the views of the original founders. The College is incorporated "for the purpose of promoting sound learning, and of advancing the interests of education, especially among the middle classes, by affording facilities to the teacher for acquiring a knowledge of his profession, and by providing for the periodical session of a competent board of examiners, to ascertain and give certificates of the acquirements and fitness for their office of persons engaged, or desiring to be engaged, in the education of youth." These primary objects of the College, it may at once be said, have hitherto been carried out but to a limited extent and with small success. At first, by a strange irony of fate, the result of its operations was to aggravate the evil it sought to cure. In the Report of the Schools Inquiry Commission Mr. Fitch stated that in his district the objects of the College had not been fulfilled to any appreciable extent, and that several schoolmasters of good standing who had once supported it "had withdrawn themselves in disgust at the shameless use which was made in advertisements of the letters M.R.C.P. by men who were wholly unqualified"; and as late as 1868 Mr. Joseph Payne, in a paper read at a meeting of the College, put the plain-spoken question, "Can any one wonder that schoolmasters by hundreds, finding that high rank in a learned corporation was to be obtained at the rate of seven shillings a letter, should have availed themselves of the golden opportunity?" We shall not be suspected of raking up the ashes of the past in order to throw discredit on the present, but we may add that the council have steadily discountenanced the use or abuse of these mystic letters. The only grades the College recognizes for which diplomas are granted are Associate, Licentiate, and Fellow. These grades are conferred after examination, partly in general knowledge, and partly in the theory and practice of education. The qualifications for the lowest grade are about on a par with those of first-class certificated teacher, the licentiate corresponds to an ordinary degree, and the fellowship may fairly rank with an honour degree at the universities. To conclude this part of our subject, the College of Preceptors deserves full credit for having first recognized the necessity of a professional examination, and for setting an example which the older universities are slowly following. So far it has succeeded in attracting few teachers, and those mostly of an inferior class; but the failure is due not so much to any defects in the scheme as to the general indifference of the public.

By far the most important event in the history of the College was the establishment of the

examination of pupils. This was begun in 1850, and was in full operation in 1854—that is, four years before the university local examinations and two years before those of the Society of Arts. In spite of the competition from these and other examining boards, the College examinations have steadily grown, till in the last year the numbers who presented themselves for the College certificates amounted to more than 15,000, representing over 4,000 schools. This number, it will be observed, considerably exceeds the sum of the Oxford and Cambridge Local candidates for 1886. It is to this part of its work that we specially referred when we said that the College had hardly met with the recognition which it deserved. Not only was it first in the field of examinations, but it also took the lead in admitting girls to equal privileges with boys. Nor, as far as we can judge, is there any ground for the prevailing belief that the standard of the College is lower than that of the universities. Certainly this is not the opinion of the best judges, masters who prepare pupils for both examinations; and there can be no doubt that the examination syllabus of the College is more scientifically constructed and ensures a better curriculum for students than that of either university. The explanation is obvious: it was originally drawn up and has since been modified not by university dons, but by practical schoolmasters. In this case virtue has been its own reward, and the imposing buildings in Bloomsbury Square are an outward and visible sign of the well-earned popularity of the College examinations.

We have dealt very cursorily with the history of the College, and a few words may be added as to its future. In the past the main energies of the College have been expended on the examination of pupils, and probably few of its members are aware that there is not one word in their charter referring to such examinations, and that it is only by implication that they are authorized in conducting them and granting certificates. Now that the Preceptors have built themselves a house, it is to be hoped that they will set to work in earnest to carry out the main intention of their founders. To offer examinations in the art of teaching is something, to provide lectures for teachers by such competent professors as Mr. James Sully, Canon Daniel, and Mr. Fitch is more; but both these provisions combined fall far short of the training of teachers. This hope, we are glad to say, is likely to be fulfilled. At the last general meeting of the College two resolutions were carried unanimously, the one proposed by the Dean of the College, Mr. Eve, the other by the Treasurer, Mr. Pinches: "That for the next three years a sum not exceeding 300*l.* a year be devoted to scholarships for intending teachers, male and female"; and "That part of the surplus funds be allowed to accumulate for the purpose of establishing a training college, or for promoting some other scheme for the training of teachers." These proposals appear to us most reasonable and prudent. The experiment of the Finsbury Training College proves that a superior normal school for men must for the present depend mainly on external support, and to launch out on such an undertaking without sufficient funds would be again to invite failure.

There are various other objects included in the charter of the College to which it will, doubtless, in good time apply itself. Such are a benevolent fund for teachers, a pedagogic library, a Bill for the registration of teachers (more judicious, we may hope, than their abortive Bill which was backed by Sir Lyon Playfair); but useful as all these objects are, they are subordinate to the primary aim of the College, the promotion of the training of teachers.

F. F. CARLSON.

SWEDEN has lost her most eminent living historian, and the last survivor of the great school

of the beginning of the century, in the death of Carlson, which occurred at Stockholm on the 17th inst. The deceased was not less prominent as a statesman than as a man of letters, but it is in the latter capacity that I speak of him here.

Fredrik Ferdinand Carlson was born in Upsala on June 13th, 1811. He took his degree at Upsala in 1833; two years later he was called to be *Docent* in history at that university. In 1837 he was appointed tutor to the sons of Oscar I., and after the death of Geijer became Professor of History at Upsala. The first two volumes of his 'History of Sweden under the Kings of the Palatinate House' were published in 1855-6, and gave him a great reputation. Around Prof. Carlson there grew up a school of young historians, out of which all that is best in recent Swedish history has proceeded. In 1862 Carlson allowed himself to be attracted to public affairs. He took office as chief of the Ecclesiastical Department, and was a member of the Privy Council for eight years. After 1870 he returned, although with several intervals of active public life, to his historical studies, and published five more volumes of his great history. His masterly study of Charles XI. is usually looked upon as the finest passage of his writings. Carlson wrote the life and edited the works of Kjellander. In 1859, at the death of Agardh, Carlson was elected to be one of the eighteen members of the Swedish Academy, of which he had for some years been the Nestor.

E. G.

A HEBREW INSTITUTE.

62, Chesilton Road, March 21, 1887.

PROF. T. WITTON DAVIES'S views in proposing the establishment of a British Institute of Hebrew would certainly, with some extension in its scheme, be worthy the attention of British Hebraists, were not the execution of this proposal likely to be dangerous in some respects from a scientific point of view. We have made some advance since the time when Hebrew was looked upon as the primitive (?) language; but the creation of a Hebrew Institute would without doubt lead some minds to give to Hebrew a greater importance than modern philology would allow. Your correspondent complains of a sort of exclusiveness on the part of the editors of the new monthly, the *Babylonian and Oriental Record*, but I am afraid he has not made himself acquainted with the programme of that magazine, which has a much larger scope than he seems to believe. Scientific articles about Hebrew matters are within the range of the *Babylonian and Oriental Record*, but there is a limit to everything, and the periodical would not accept, for instance, articles on supposed relations of Hebrew and Japanese.

TERRIEN DE LACOUPERIE.

THE SPRING PUBLISHING SEASON.

MR. SCOTT is preparing a volume of Philip Bourke Marston's stories, entitled 'For a Song's Sake,' with memoir by Mr. Wm. Sharp,— 'Lives, Great and Simple,' by S. A. Tooley,— the following volumes in the "Great Writers Series": 'Dante Gabriel Rossetti,' by Mr. Joseph Knight; 'Samuel Johnson,' by Col. Grant; 'Darwin,' by Mr. G. T. Bettany; and 'Charlotte Brontë,' by Mr. A. Birrell,— in the "Camelot Classics": 'Marcus Aurelius,' edited with introduction by Miss Alice Zimmern; Walt Whitman's 'Specimen Days,' with a new preface by the author,— in the "Canterbury Poets": 'Heine,' selections edited by Mrs. Kate Freiligrath Kroeker,— 'Hours with French Authors,' a volume of translations, edited by Mr. Wm. Sharp,— and 'Last Year's Leaves,' a volume of poems by Mr. J. J. Beresford, M.A.

Mr. John Hogg's announcements include four volumes of "The Town and Country Library": 'Wanted a Wife, a Story of the 60th Dragoons,' and other Tales,' by Mr. J. S. Winter, Mr. A. J. Lewis, and Mr. W. W. Fenn; 'The Queen at Home'; 'A Professional Secret, and

other Tales,' by Mr. W. W. Fenn; and 'Mrs. Trumpet's Telescope, and the Use She made of It, and other Tales,' by Alan Muir,— and three volumes of "The Imperial Library." He also promises 'The Cookery Primer, for School and Home Use,' a collection of recipes for cheap wholesome dishes, by Agnes C. Maitland, examiner to the Northern Union of Schools of Cookery.

UNPUBLISHED LETTERS OF THACKERAY.

ADMIRERS of Thackeray's genius—and their name is legion—will find an unusual treat awaiting them in the coming number of *Scribner's Magazine*, no less than the first instalment of his long promised letters to Mrs. Brookfield and her husband. Of the value and interest of these letters it is almost impossible to speak too highly, while the appearance of Mr. James Russell Lowell's name in connexion with the editing is a guarantee that this important part of the undertaking has been well and unobtrusively performed. An interesting note from Mrs. Richmond Ritchie, assenting to the publication of the letters so far as she is concerned, is printed, and the letters follow in order of date, beginning with one of January, 1847. The period of Thackeray's life covered by these letters is especially interesting, as it was then that 'Vanity Fair' was appearing, and was rapidly making him more and more famous, and giving him the place in the literature of his country for which he had toiled long.

The signatures used in these letters are as various as those adopted in Thackeray's early anonymous writings—indeed, we find "Jos. Osborn," "Chevalier de Titmarsh," and "Louisa" under the first three letters.

Thackeray's charming and affectionate nature is shown by the constant references to his wife and children, and it is obvious that he was on the best of terms with his correspondents, and wrote to them in the most unrestrained and chatty manner.

The following extract from a letter of the 28th of July, 1848, is of special interest in these days, when so much is heard of Lo-grollass:—

"Did you read the *Spectator's* sarcastic notice of V. F.? I don't think it is just, but think *Rintoul* is a very honest man, and rather inclined to deal severely with his private friends, lest he should fall into the other extreme;—to be sure he keeps out of it, I mean the other extreme, very well."

It is not everybody, however, who could take such friendly smiting in this spirit, and we agree with Mr. Andrew Lang that the world would be unbearable if it were not for the friendly tolerance now termed "log-rolling."

This letter has numerous amusing references to Thackeray's stay with the officers of the Royal Scots Fusiliers at Canterbury, and after laughing at them, their modes of amusement and ideas of "seeing life," and their childish pride in the weight of their regimental plate, the great cynic continues:—

"Poor simple young fellows and old youngsters! I felt ashamed of myself for spying out their follies, and fled from them and came off to Dover."

The whole of this letter is charming, and we must all be glad that it should be given to the world. The final passage we must quote, first mentioning that Thackeray was writing from Brussels:—

"I am going to-day to the Hôtel de la Terrasse, where Becky used to live, and shall pass by Captain Osborn's lodgings, where I recollect meeting him and his little wife—who has married again somebody told me;—but it is always the way with these *grandes passions*—Mrs. Dobbins, or some such name, she is now; always an over-rated woman, I thought. How curious it is! I believe perfectly in all those people, and feel quite an interest in the Inn in which they lived."

Not a bit curious! We "believe perfectly in all those people," because they are real people, and we should probably not believe in them unless he who made them for us had first believed in them.

In a letter of August, 1848, written from

"Hôtel des Pays Bas, Spa," we find a reference to the completion of the seventh page of 'Pendennis' (in the largest capitals), and the following criticisms, especially interesting as referring to an author to whom Thackeray has so often been likened:—

"I have just got two new novels from the library by Mr. Fielding; the one is 'Amelia,' the most delightful portrait of a woman that surely ever was painted; the other is 'Joseph Andrews,' which gives me no particular pleasure, for it is both coarse and careless, and the author makes an absurd brag of his twopenny learning, upon which he values himself evidently more than upon the best of his own qualities."

In the next letter we are enlightened as to the original, or rather the originals, of Thackeray's own Amelia, as in writing to Mrs. Brookfield he says: "You know you are only a piece of Amelia, my mother is another half, my poor little wife—*y est pour beaucoup*." After reading a passage like this we seem to think of Amelia with renewed interest and increased affection.

In a very different vein is this reply to an invitation to dinner:—

Had I but ten minutes sooner
Got your hospitable line,
'Twould have been delight and honour
With a gent like you to dine:—
But my word is passed to others,
Fitz, he is engaged too:
Agony my bosom smothered,
As I write adieu, adieu!

The editor should have noted that "Fitz." was probably Thackeray's great friend the late Edward Fitzgerald.

A facsimile of a note in Thackeray's tiniest and most legible writing is given in this number, with several other facsimiles of parts of letters, and of the sketches illustrating them. Everybody, however, will read and keep the letters as given in *Scribner's Magazine*, and we need only give one or two more extracts:—

"Old Dilke of the *Athenæum* vows that Procter and his wife, between them, wrote 'Jane Eyre,' and when I protest ignorance, says, 'Pooh! you know who wrote it, you are the deepest rogue in England,' &c. I wonder whether it can be true? It is just possible, and then what a singular circumstance is the + fire of the two dedications."

It will be remembered that 'Jane Eyre' was dedicated to Thackeray, who dedicated 'Vanity Fair' to Barry Cornwall. If it had turned out that Mr. and Mrs. Procter had written 'Jane Eyre,' how many people would have believed in Thackeray's ignorance of the fact? He and Barry Cornwall would, indeed, have been quoted to us as early specimens of the tribe of "Lo-grollas."

In a letter of November, 1848, Thackeray confirms the statement made in our columns last week as to his having worked for *Galignani* in 1838: "We worked in *Galignani* for ten francs a day, very cheerfully, ten years ago."

The later letters issued in this number refer to 'Pendennis,' and are no less interesting than those from which we have quoted. It is pleasant to hear that further instalments of these letters may be expected to appear in *Scribner's Magazine* for the next three or four months.

Literary Gossip.

MR. SWINBURNE, who has for years been urged to issue a selection from his poetry, has at length decided to do so, and the book will be published immediately by Messrs. Chatto & Windus. It will fully represent Mr. Swinburne's poetical works from 'Atalanta' onwards.

THE new number of the *Contemporary Review* will contain, among other articles, 'The Call of Savonarola,' by Señor Castelar; 'The Day after To-morrow,' by Mr. Louis Stevenson; 'The Service of Man,' by Mr. R. H. Hutton; 'Capt. Conder and Modern Critics,' by Prof. Robertson Smith; 'For Better, for Worse,' by the author of 'John

Halifax, Gentleman'; and 'The Plan of Campaign,' by Mr. Samuel Laing.

THE Committee of the Head Masters' Conference bears more practical fruit, perhaps, than the conference itself, now biennial, can be expected to do. After communication with the Clarendon and Pitt Presses, it recommends the issue of a new "textus receptus" of the classics, palmary emendations to be added at the foot if the text be absolutely unintelligible. Much will depend, we think, on the definition of the phrase "important variants"; unless narrowly interpreted, this will overload the margin. The Committee recommends also *expurgation* of texts, conducted by schoolmasters rather than by learned teachers of maturer students; the separation of notes from text; and even a different binding—a precautionary measure which schoolmasters cannot afford to deride. The improvement of paper, colour, and type, for saving the strain on eyesight, is, we think, the most useful of their recommendations; nothing, *e.g.*, can be more wearing than the constant use of the present "Cambridge" Thucydides. The suggested omission of certain authors from a new "Corpus Poetarum" should be more specifically treated. Ausonius, except his 'Mosella,' should certainly disappear.

MR. GLADSTONE has presented to the library of the National Liberal Club, which now numbers about six thousand volumes, copies of several of his own works, including his 'Financial Statements,' which has long been out of print. Pending the completion of the new club, the bulk of the library has been deposited at Messrs. Sotheman's. A catalogue has been prepared under the direction of Mr. Borlase, M.P., a munificent donor to the library.

THE April number of the *Scottish Church* will contain a poem by Mr. Robert Louis Stevenson, and a letter from Canon Liddon relative to his election as "Bishop of Edinburgh."

THE sale last year of Mr. Ruskin's books produced 8,000*l.*, on which there was a profit of 4,000*l.* 'Sesame' had the largest sale.

A CORRESPONDENT writes:—

"The 'Army Act'—a manual of military law—is supposed to be the *vade mecum* of military students. Every officer on joining the army is expected to have a copy. Furthermore, it is the first of the books officially ordered for the examination of militia subalterns in their competition for the regular army. Notwithstanding these facts, the work has been out of print for nine months. No copy can now be obtained, and no intelligence is forthcoming as to when a new edition will be issued. Perhaps there may be a reason for the hitch, but those who are mainly affected are not allowed to know it."

OF the once famous H.B. caricatures a set of sixteen volumes, containing 825 pictures, together with the two scarce octavo historical keys, has just been sold under the hammer at Doncaster for 24*l.* 10*s.* A complete copy of the work, containing all the 917 pictures which were published, is now rare.

MR. EDMUND DOWNEY'S 'House of Tears' has been translated into Russian. We wonder if a book by an English publisher has attained this distinction before.

SIR GEORGE DUCKETT has, we are glad to say, made such progress with regard to the Cluni records that in another two months he

will have half completed his work, and when finished it will be one of much importance for monastic history. We understand subscribers' names will be received by Mr. Nutt, 270, Strand.

THE late Mrs. Horace Mann (wife of the Hon. Horace Mann and sister of the late Mrs. Nathaniel Hawthorne) has left a romance of Cuban life, which will be published at an early date, under the title of 'Juanita.' The proof is undergoing revision by her sister, the venerable Miss Elizabeth Peabody. Mrs. Mann resided for a time in Cuba in early life under circumstances which supplied exceptional opportunities for observing the life and institutions of the island, and her friends expect much from her posthumous and only romance.

"THE Rev. Henry Ward Beecher's will," says a New York correspondent, "is to be kept a profound secret, and it is not known who will be his literary executor. It is known that his 'Life of Christ' must remain unfinished. He is said to have prepared some materials for the autobiography which he had intended to begin at once when stricken with paralysis."

THE Hon. Carl Schurtz, who recently sustained a fracture of the thigh by a fall on the pavement in New York, is likely to be confined to his room for some time, and is revising in bed the proof of his forthcoming 'Life of Henry Clay.'

MESSRS. HARPER ask us to say that Mr. Leslie Stephen is in error in stating, in his article on Carlyle in the 'Dictionary of National Biography,' that Carlyle's "later books were appropriated by American publishers without recompense to the author." Messrs. Harper tell us they agreed to pay Mr. Carlyle 200*l.* for the early sheets of 'Frederick the Great'; but the payment exceeded that amount by 50*l.* For the volume containing 'The Early Kings of Norway' and 'John Knox' they gave Mr. Carlyle 40*l.*; and for the early sheets of the 'Irish Journey' they paid 100*l.* As to the 'Reminiscences,' they arranged with Mr. Carlyle in 1879 to pay a royalty upon the sales of their library edition, and an advance, on account of such royalty, of 250*l.* for the early sheets, the publication to be simultaneous in both countries. This agreement was ignored by Mr. Froude and his American publishers. Messrs. Harper have nevertheless paid to Mrs. M. A. Carlyle a royalty on all copies sold of the library edition, in accordance with the original arrangement.

THE death of Elias Lönnrot has been quickly followed by that of his best-known disciple, Johan Fredrik Cajan, who passed away on the 28th of February at the village of Piippola, of which he was parish priest. Cajan was the author of the first history of Finland written in the Finnish language; this he began in 1838 at Lönnrot's desire. He was born at Sotkomo, in Finland, in 1815.

AFTER an absence of nearly a year in India, Prof. James Darmesteter has returned to Paris. Originally he had intended to accompany M. Paul Bert to Tonkin, but he subsequently changed his plans and went to India. There he met with a most cordial reception from both Europeans and natives, especially from his Parsee admirers at Bombay.

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THE London correspondent of the *Cologne Gazette* is going to publish shortly a work entitled 'Der Anarchismus und seine Träger.' It will contain several chapters having special reference to the doings of the Anarchists in London.

UNDER the title of 'The Western Avernus,' Messrs. Smith, Elder & Co. are about to publish a record of travel which is said to be of a somewhat peculiar kind. So far from making his fortune in America, the author undergoes extremities of poverty at least as severe as any known in the old world. America, generally beheld *de haut en bas*, is in this work viewed from below.

'THE ROMANCE OF THE WOOL TRADE' is the title of a new work which Mr. James Bonwick is preparing, and Messrs. Griffith, Farran & Co. will publish.

DR. SMILES has been in Rome lately, and has been duly interviewed, 'Self-Help' and other books of his having been translated into Italian and widely read. The interviewer learned from the "vecchio venerando e venerato" that he hopes to bring out a new volume in November.

'LOGIE TOWN' is the title of a new novel by Sarah Tytler which Messrs. Ward & Downey will publish in April. The same firm announces a new novel by Mrs. J. E. Panton and a story by Frank Barrett entitled 'The Great Hesper.'

MESSRS. MASTERS & Co. will shortly publish, under the title of 'Chips from the Royal Image,' a selection from the 'Eikon Basilike,' with a preface by Miss Yonge.

A COLLECTION of Paul Heyse's stories, translated by Mr. John Phillips, is to be brought out by Mr. Elliot Stock.

THE death is announced of M. Prosper Faugère, well known for his services to the text of Pascal. He also edited the *Memoirs of Madame Roland* and various other works.

THE chief parliamentary papers issued this week have been Command Papers on the Belfast Riots (Report of the Commission), and on the Subvention of Merchant Steamers for State Purposes; the Evidence taken upon the Belfast Commission; other Command Papers on the Trade of Charleston and on the Trade of Tripoli; and a Report on Insects by Mr. Charles Whitehead, for the Agricultural Department.

SCIENCE

The Coleoptera of the British Islands. Vol. I. By the Rev. W. W. Fowler, M.A., F.L.S. (Reeve & Co.)

It is doubtful whether the students of our British Coleoptera are on the increase, but that the literature of the subject has been greatly augmented during the last few years is matter for satisfaction. It seems but yesterday that Stephens's manual of British beetles was almost our sole working authority, and, with the exception of a handbook by Mr. Cox, all the more recent and valuable works have been revised catalogues or lists published by our best-known authorities and collectors. The principal recent contributions to our knowledge may be taken as additions to the

fauna by the discovery of species not hitherto recorded or found in Britain; corrections in the synonymy of both genera and species; and a more natural or less artificial system of classification. To the collector pure and simple the first undertaking has always proved a great attraction, and the perseverance and labour expended in a regular "day's work" of the ardent collector are simply phenomenal. The most remote spots are visited, and pedestrian feats accomplished by men of little physique and of sedentary occupation; an old tree stump crumbles away under the careful dissection of the coleopterist who has never wielded axe for other cause, or the setting sun finds a zealous collector grubbing a woodland bank but few yards from where he commenced his morning investigation. Farmers have been horrified at the appearance of meadow land after a day's visit from a competent hand who knew that a "good thing" had been previously discovered in that spot under turf, whilst ordinary civilization has been left and hunger bravely met by delicate men in North Britain when animated by true coleopterical ardour. It can, therefore, be easily understood that the collector now has few worlds left to conquer, and water, earth, and vegetation, together with other *débris*, have been so ransacked that a "species new to Britain" is now most difficult to obtain. In 1839 Stephens in his manual described 3,462 species, and in 1883 Dr. Sharp in his catalogue only enumerates 3,243 British beetles; consequently the considerable number of species discovered in Britain between these years have not been so numerous as those found to be synonyms or only simple varieties of other species; the specific census has, therefore, not increased.

Classification now has a very different biological meaning to what it had fifty years ago. Formerly artificial systems were admired, which were evolved from the minds of collectors to suit the convenience of cabinet arrangements. And such were not to be despised; they made identification possible, and thus promoted a knowledge of natural objects. The system exhibited Nature's works, but left in outer darkness Nature's process of working; it was satisfied with effect and ignored causation; it was a "philosophy of clothes" or outer covering, in which the animal wearer was well-nigh forgotten. A natural classification is more or less a biological sketch or demonstration of primitive or non-specialized organizations developing towards higher forms or more specialized conditions of existence. In Lepidoptera we almost possess such a system, at least as far as the Rhopalocera are concerned; but in the study of Coleoptera, in which always our best entomologists have been engaged, the classificatory system commences with the highly specialized families of the Cicindelidæ and Carabidæ. Mr. Pascoe in his 'Student's List' certainly commenced with the Coccinellidæ and concluded with the Cicindelidæ; but the general opinion seems to be that, awaiting the enunciation of truly philosophical explanation, it is better—with some qualification—to follow the generally accepted scheme, and Mr. Fowler has adhered to this course. His present volume is only a first instalment, devoted to the Adephaga

and the family Hydrophilidæ. It comprises descriptions of genera and species which should render identification a matter of little trouble, and also contains a carefully compiled list of localities where the species have been obtained in Great Britain. It is not imagined that the day has arrived when the history of species can be written both in relation to time and space; but it is to be desired that in monographs of British insects the dispersal at least over the Palearctic region should be described, thus attacking the too common error of regarding as insular and even local species insects which are continental and often even more widely distributed.

ASTRONOMICAL NOTES.

TOWARDS the middle of next month the planet Venus will move from Aries into Taurus, passing a little to the south of the Pleiades on the 16th, and to the north of Aldebaran on the 25th, when she will be above the horizon until about half-past 10 in the evening. Jupiter is in Virgo, and will be in opposition to the sun on the 20th of next month, when he will rise about 7 o'clock in the evening. Saturn is still in Gemini and above the horizon during the greater part of the night. During the fourth week of next month he will be very near the star δ Geminorum.

The Forty-first Annual Report of the Director of the Harvard College Observatory, which was presented by Prof. Pickering to the Visiting Committee on the 7th of December, has been issued. From it we learn that the east equatorial has been used, as before, for the photometric observation of the eclipses of Jupiter's satellites according to the system adopted in 1878, no fewer than 358 eclipses in all having been thus observed, 39 of these being since the end of October, 1885. The principal work, however, of that instrument (when not required for comets or other special objects) has been the observation of comparison stars for variables with the wedge photometer. Prof. Pickering and Mr. Wendell have carried on the observations with the meridian photometer, and obtained 209 series of measures during the year ending on the 1st of November. With the meridian circle the reduction and publication of the work already done are considered at present more important than engaging in fresh series of observations. The resignation of Prof. W. A. Rogers is a heavy loss to the observatory, but an arrangement has been made by which he is to retain the superintendence of this department until that section of it is completed. We need only further remark that the interesting and valuable researches in stellar photography undertaken at the Harvard College Observatory have been continued during the year referred to in the report before us.

A large bequest for the purpose of astronomical research has lately been left in trust under the will of the late Uriah A. Boyden. Its present value exceeds 230,000 dollars, and by the terms of the will the observations to which it is to be applied are to be made at such an elevation as to be free, so far as practicable, from the impediments which occur in the observatories now existing owing to atmospheric influence. The trustees have transferred the property to the president and fellows of Harvard College, in order that the researches intended by Mr. Boyden may be directed at the Harvard College Observatory, which proposes to devote a portion of its own funds as an addition to the object of the bequest. That the greatest possible advantage to science may be obtained from the new endowment, Prof. Pickering, the director of the observatory, is desirous of collecting "all practicable information with regard to the altitude, accessibility, and climate of various mountainous regions which might naturally be selected as suitable places for the proposed observations."

and suggests that the work done at the place finally selected should be almost exclusively confined to observations, to be afterwards reduced and discussed at Harvard College. A very great altitude will be, he remarks, desirable, ease of access is important, and the climate must be such that the station can be occupied at all seasons of the year. "A location in the southern hemisphere will be preferable for various reasons. The southern stars invisible in Europe and the United States have been less observed than the northern stars, and by the aid of a southern station the investigations undertaken at Cambridge can be extended upon a uniform system to all parts of the sky."

The small planet No. 262, which is one of the two discovered by Dr. J. Palisa at Vienna on the 3rd of November last, has been named by him Valda.

GEOGRAPHICAL NOTES.

DR. HANS SCHINZ, who has recently been exploring Nama and Herero Land, as far as the Kunene and Lake Ngami, has lately returned to Europe. We hear that Herr Einwald, of Zulu fame, and Herr Steinacker, an old officer of the Bulgarian army, have gone to South Africa, the former to go inland from Natal, the latter with the intention of starting from Walvisch Bay.

The Russian Geographical Society has presented M. Potanin with the Constantine Medal for himself and a special medal for his wife, who accompanied him on his remarkable journey through Western China.

Petermann's *Mitteilungen* for March publishes an account of an exploration of the basin of the Cachapoal, in the Andes of Colchagua, by Dr. A. Plagemann (with a map); a notice of the Lobe and other rivers on the Batanga coast, south of the Cameroons, by P. Langhans, clerk in a German factory; and an article on an excursion from the Pyramids of Gizeh to the northern shore of the Birket el Kerun, by R. Buchta (with a map). The "Litteraturbericht" summarizes a large number of papers on physical geography.

Dr. Gustav Radde's "Aus den Daghestanischen Hochalpen," published as *Ergänzungsheft* No. 85 of the *Mitteilungen*, deals with journeys made during the summer of 1885. The author's principal object was the study of the vertical distribution of plants and animals, and he leaves the exploration of the regions of perennial snow and ice to younger and wealthier men. His fascinating narrative will nevertheless prove of great value to members of alpine clubs who intend to visit the Eastern Caucasus. Starting from Tiflis on June 23rd, he returned on August 25th, having during that comparatively short period traversed the whole of Daghestan from the Bogos Dag in the west to the Shah Dag and Bazar-dusy in the east. Two maps (that of the environs of the Shah Dag on a scale of 1:75,000) and six chromo-lithographs illustrate Dr. Radde's narrative.

THE 'ZOOLOGICAL RECORD.'

THE *Zoological Record*, which for its first six volumes was issued by Mr. Van Voorst, and was for the next sixteen under the care of the Zoological Record Association, has now been undertaken by the Zoological Society. As some of the changes that have since ensued are—so far as we can gather from the London letter of our American contemporary *Science*—not completely understood in this country, it may be well to state what has really happened.

The "London correspondent" states that the *Record* is to continue under the "able editorship" of Prof. F. J. Bell. This is not the case. The editorship has so far been put into commission that there is now a special "Record sub-committee," appointed by the Council of the Society, to whom all important questions are to be referred; the Council will look to its able secretary to see that the *Record* continues to be brought to the high standard which it has

attained, and the remaining part of the work of editing is to be undertaken by Mr. Beddard, the Prosecutor of the Society, who is to be called the editor.

We hope that the Society is acting wisely in dividing responsibility; but, as previous experience has shown that an undivided control is necessary for important undertakings of such a kind as this, we look forward with interest to see how the experiment will be found to work. Prof. Bell very likely would have been glad to continue the work on which he was engaged; but we should think he must be almost as glad that what was in his case a responsible as well as an anxious and laborious duty should have ended with the Association whose fully accredited agent he was.

SOCIETIES.

ROYAL.—March 17.—The President in the chair.—The following papers were read: 'A Coal-dust Explosion,' by Mr. W. Galloway.—'Second Note on the Geometrical Construction of the Cell of the Honey Bee,' by Prof. H. Hennessy.—'The Embryology of Monotremata and Marsupialia,' by Mr. W. H. Caldwell.—and 'On the Total Solar Eclipse of August 29th, 1886 (Preliminary Account),' by Prof. Schuster.

SOCIETY OF ANTIQUARIES.—March 3.—Dr. J. Evans, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. A. T. Everitt exhibited a number of Egyptian and other antiquities.—The following resolution of the Council was submitted to the Society, but, from want of time, its full consideration was postponed until the next meeting: "That the President and Council of the Society of Antiquaries, considering the manner in which the Roman remains at Bath have been treated, think it right to recommend the Society to revoke the appointment of Major C. E. Davis as one of their local secretaries, in pursuance of the statutes, chap. xvii. § ii."—The following gentlemen were elected Fellows: Prof. A. Goodwin, Messrs. G. H. Overend, R. G. Bruton, E. J. Tarver, G. M. G. Cullum, S. J. Chadwick, A. J. Copeland, and G. H. Wallis, the Rev. J. C. Cox, and Canon Church.

March 10.—Dr. J. Evans, President, in the chair.—Mr. J. W. Trist exhibited a fine Egyptian statuette of the god Ptah, originally inlaid with gold, on which Prof. Middleton communicated some descriptive remarks, and Mr. W. H. H. Rogers a small mediaeval key found near Collyford.—The discussion on the resolution of the Council recommending the Society to revoke the appointment of Major C. E. Davis as a local secretary was continued. A letter from Major Davis to the Director was read, and his printed statements accompanying copies of the reports of Messrs. Penrose and Waterhouse were before the meeting. Ultimately it was agreed that the consideration of the matter be postponed until the Council have had an opportunity of considering Major Davis's letter to the Director.

March 17.—Mr. A. W. Franks, V.P., in the chair.—The following resolution of the Council was submitted to the Society: "The President and Council of the Society of Antiquaries have, in compliance with the resolution of the meeting of the Society on Thursday, March 10th, considered a letter dated March 8th, addressed by Major C. E. Davis to the Director, and other documents received since their last meeting. After making every allowance for the difficult position in which Major Davis is placed, they still feel that he has failed to extend to the Roman antiquities at Bath that protecting care which is looked for in a local secretary of the Society, and to ensure which is the primary object of the office; but after the discussion which has taken place, they will not renew their recommendation, hoping that Major Davis will henceforth bear more closely in mind the responsibility which the post of local secretary entails on those who fill it. The President and Council think it right to add that nothing that has come before them has lessened their trust in the accuracy of the reports made at their request by Prof. Middleton and Mr. W. H. St. John Hope."—Mr. C. D. E. Fortnum exhibited a mediaeval chalice and paten of Italian workmanship, enriched with enamels, and the President a mediaeval seal with the arms of Matthew Bowre.—Mr. Walter Money, as local secretary for Berks, reported the discovery of a number of skeletons near Newbury, probably of persons who had perished in one of the skirmishes during the Civil War.—Mr. H. Price read an account of a fine early chest, bound with iron, preserved in Aldenham Church, Herts.—Col. Colomb, R.A., read a paper on various events in the life of Hugh Peters, with some notes on a supposed portrait of him exhibited by Col. Fitzroy Somerset.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—March 16.—The Rev. S. M. Mayhew in the chair.—It was announced that Sir J. Picton had been elected President of the coming congress of the Association at Liverpool.—The Rev. Dr. Hooppell sent for exhibition photographs of remarkable pieces of sculpture found at St. Andrew's, Auckland. They are of Saxon date, and although they vary considerably in style they are of extreme interest. They consist of fragments of shafts of crosses and other pyramidal objects, sculptured slabs, and the like. Some of the shafts are covered with interlaced foliage and figures of great beauty and delicacy of execution in high relief, evidently executed with a chisel and by an artist of ability. They open a new chapter in the history of early art.—The Chairman exhibited a lamp and some glass tesserae found at Jerusalem.—Mr. Loftus Brock described a number of jettons and abbeys pieces found in England, and also, for comparison, a series of French examples.—A paper was read by Dr. Woodhouse 'On the Sepulchral Epitaphs in Fulham Church,' which was accompanied by the register which he has compiled of the whole of the inscriptions in the church and churchyard. After referring to many events in the history of the parish, and the changes which have altered its aspect, he passed in review the more ancient of the inscriptions, some of which still exist in the recently rebuilt church. The paper was illustrated by notices of several of the bishops of London who are buried at Fulham.—A paper was then read by the Chairman on certain sculptures of Roman date found in London, and it was accompanied by an exhibition of Roman relics found along the course of the Walbrook. A beautiful female head was also exhibited, of great beauty of execution, but of somewhat doubtful antiquity.—A discussion ensued, in which Col. Adams and others took part.—Mr. E. Way reported the discovery of a Roman tile at Cutlers' Hall. It is now in the Guildhall Museum, and bears a curious inscription scratched on the wet clay, which has been read as follows: "Austalis wandered off (from his work) by himself to the gods every day."

NUMISMATIC.—March 17.—Mr. H. Montagu, V.P., in the chair.—Messrs. C. E. Mackerell and C. Spink were elected Members.—Mr. Montagu exhibited two large medals by Massimiliano Soldani-Benzi, of Florence, one being of Dr. J. Inglis, cast in 1703, the other, cast in 1709, being of H. Newton, the Ambassador Extraordinary for Britain to the Grand Duke of Tuscany and to the Republic of Genoa. Mr. Montagu remarked upon the close similarity in the design of these two medals, which are the only specimens of the work of Soldani-Benzi in the British series.—Mr. J. Brown, Q.C., exhibited a tetradrachm of Mithradates Eupator with the date H2 of the Pontic era=B.C. 90, the type of which was the drinking Pegasus.—Mr. Montagu read a paper on the so-called "farthings" of Queen Anne inscribed BELLO ET PACE, 1713, which have on the reverse a figure of Britannia standing, holding an olive branch and a spear. In the course of his remarks the writer gave good reasons why this piece can never have been intended for a pattern for a farthing, but rather as a jetton struck to commemorate the Peace of Utrecht. His chief arguments were that the workmanship was much inferior to the acknowledged pattern farthings of Anne, that the legends were incuse and not in relief, that there is no record at the Mint of such pieces having been made or ordered to be made, and that they resemble in type other jettons and medals issued to commemorate the Peace of Utrecht.

LINNEAN.—March 17.—Mr. W. Carruthers, President, in the chair.—Messrs. T. J. Briant, J. E. de la Croix, and W. West were elected Fellows.—A recommendation of the Council to present to the British Museum, Kew, and Oxford Botanic Gardens the Society's carpolological collection was submitted, but not approved by the Fellows.—Mr. C. B. Clarke was elected into the Council in the place of Dr. H. Trimen (resigned).—Mr. A. O. Walker read a paper 'On the Crustacea of Singapore.' These were collected by Surgeon-Major Archer during 1879-83. The species were chiefly dredged in 15-20 fathoms or got on shallow banks. A full list is given of the forms identified and several new species are described, among them being *Duolia tetraptera*, *Xantho scaberimus*, *Mai miersii*, and *Caphyra archeri*.—A paper by Dr. G. King, of Calcutta, on the Indian figs was read, in which it was shown that insects play a considerable part in the fertilization of certain forms. Dealing with the structural peculiarities of the flowers in the genus *Ficus*, he specifies (1) male, (2) pseudo-hermaphrodite, (3) neuter, and (4) female fertile flowers. Besides these there occurs a set of flowers originally named by himself "insect-attacked females," but for which he has adopted Count Solms-Laubach's term "gall-flowers" (*Bot. Zeit.* 1885), the latter botanist

having anticipated him in publication, though Dr. King's researches had commenced earlier. As to the question of these gall-flowers, Dr. King states that the pupa of an insect can usually be seen through the coats of the ovary. The pupa when perfected escapes into the cavity of the receptacle by cutting its way through, and fully developed winged insects are often to be found in considerable numbers in the cavity of the fig. The pupa of the insect must become encysted in the ovary of the gall-flower at a very early period, for about the time at which the imago is escaping from the ovary the pollen of the anthers of the male flower is only beginning to shed. Thus Dr. King holds that through the interposition of insects the malformed female flowers doubtless become functionally important in the life history of the fig trees. From the peculiarities in the structure and arrangement of the flowers Dr. King is of opinion that the evolutionary history of the genus *Ficus* may be traced. On data derived therefrom he arranges the Indo-Malayan species into two great groups, the second of these being again divided into three subsidiary groups as follows:—*Ficus*, Linn.: Group I. Pseudo-hermaphrodite, Palaeomorphe. Group II. Unisexual: Sect. I, Urostigma; Sect. 2, Synœcia; Sect. 3, (a) Sycidium, Covellia; (b) Euscyce, Neomorphe.

ZOOLOGICAL.—March 15.—Dr. St. George Mivart, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February. —Mr. H. Saunders exhibited a young male harlequin duck (*Colymbus histrionicus*), shot off the coast of Northumberland on the 2nd of December last, and remarked that it was the second authentic British-killed specimen in existence. —Papers and communications were read: by Mr. O. Thomas, on the bats collected by Mr. C. M. Woodford in the Solomon Islands; the localities at which Mr. Woodford collected were chiefly Alu, in the large Shortland Island, and the adjoining small island of Fauro, and the collection contained twenty-three specimens belonging to ten species, of which two were new to science; one of these, which represented also a new genus of pteropine bats, was proposed to be called *Nesonycteris woodfordi*, from Mr. W. R. O. Grant, on the birds collected by Mr. C. M. Woodford at Fauro and Shortland islands, in the Solomon Archipelago, and in other localities of the group; and Mr. Grant proposed to name a new crow of the genus *Macrocera*, obtained in the island of Guadalcanar, after its discoverer, *M. woodfordi*, from Mr. G. A. Boulenger, a second contribution to the herpetology of the Solomon Islands, giving an account of a collection made chiefly at two localities, Fauro Island and Alu, Shortland Island, by Mr. Woodford; seven species were described as new to science, amongst which was a new genus and species of batrachians of the family Ranidae, proposed to be called *Batrachylodes vertebralis*, by Mr. O. Thomas, on the milk-dentition of the koala (*Phascolarctos cinereus*), which was shown to be in the same state of reduction as had been described by Prof. Flower in the case of the thylacine, and from Mr. Boulenger, on a new gecko of the genus *Chondrodactylus* from the Kalahari Desert, South Africa, which he proposed to call *C. weiri*.

MICROSCOPICAL.—March 9.—Mr. W. T. Suffolk, V.P., in the chair.—Mr. E. C. Bousfield exhibited photomicrographs of *Amphipleura pellucida* to show what may be expected from the employment of Prof. Abbe's new lenses. The objective employed was a very fine 1 apochromatic homogeneous-immersion 14 N.A. He also exhibited photomicrographs of saline crystals as viewed by polarized light, and the colours were purposely selected to test as severely as possible the capacity of the plate used—a Dixon's orthochromatic.—Dr. Crookshank exhibited two photomicrographs of flagellated Protozoa in the blood. These were taken with Zeiss's 1 homogeneous-immersion from a preparation stained with magenta. The amplification (1750) was obtained by enlargement from the original negatives. They illustrated the employment of the Eastman bromide paper, and the value of the photomicrographs for teaching purposes. The flagella and the delicate longitudinal membrane were clearly demonstrated. —Mr. W. Watson exhibited and described the Watson-Draper microscope, which he had made on the designs of Mr. E. T. Draper. The microscope is an elaboration of the Watson-Crossley form, and the idea of the designer is "that when the object is on the stage, either it may be made to rotate in any direction, horizontal or vertical, round a fixed beam of light without the light ever leaving the object, or the stage may be kept fixed while the light is revolving round it in any direction, horizontal or vertical, always, however, remaining upon the object."—Mr. J. Mayall, jun., described the "Nelson Model Microscope" exhibited by Mr. C. Baker.—Two papers were read: by Mr. G. Massee, 'On the Differentiation of Tissues in Fungi,' and by

Drs. H. J. Johnston Lavis and G. C. J. Vosmaer 'On cutting Sections of Sponges and other Similar Structures with Soft and Hard Tissues,' and specimens of sections of sponges of exceptionally large size were exhibited.—An arrangement by Mr. W. A. Haswell was exhibited for mounting series sections to the number of thousands on one disc for consecutive examination.

METEOROLOGICAL.—March 16.—Mr. W. Ellis, President, in the chair.—Mr. G. Eyres, Mr. J. T. Hotblack, and Capt. C. H. M. Kensington were elected Fellows.—The following papers were read: 'Notes on taking Meteorological Observations on board Ship,' by Capt. D. W. Barker. The author makes various suggestions as to the placing of meteorological instruments on board ship with the view of securing uniformity.—'Marine Temperature Observations,' by Dr. H. R. Mill. The paper was illustrated by diagrams, and by the exhibition of the apparatus which was described.

PHILOLOGICAL.—March 18.—Dr. H. Sweet, V.P., in the chair.—Prof. Strachan and Mr. Vince were elected Members.—Prof. Skeat read a paper 'English Etymologies.' He first cited a number of words not in his own 'Dictionary' from Col. Yule's glossary of Anglo-Indian words, and gave their originals: cheetah, cheeroo, chutny, curry, dacoit, dingy (with hard g), mango, mulligatawny, nautch (a dance, applied by Browning to a girl), polo, verandah (Portuguese *varanda*, a railing; Lat. *vara*, a forked pole), &c. He then dealt with atone (an Englishing from Fr. *estre a un*), cannibal, Caliban, canoe (a French spelling of Sp. *canoa*), chaudron ('Macbeth,' entrails), creel, doze, dich ('Timon,' for *dil*, do it), fake (A.S. *facian*), fever, flannen, freestone (Fr. *franchepierre*, stone of the best quality), hayrill, hayward, lancepedate, martlet, mazurka, polka, orra (Burns, *superfluus*), quiz (a toy), rum, kill-devil (Frenchized into *gildive*), scabbard, vagrant, &c.

PHYSICAL.—March 12.—Prof. G. Carey Foster, V.P., in the chair.—Mr. S. Bidwell described some experiments which seem to show that the electrical resistance of suspended copper and iron wires alters with the direction of the testing current. Mr. Bidwell also described 'A Lecture Experiment in Self-Induction.'—Prof. Ayrton exhibited a tuning-fork worked electrically, in which the pitch could be varied by altering the self-induction of the circuit, or by varying the position of the make and break screw.—Mr. G. V. Boys referred to his experiments published in 1884 on the impulse given to metal discs suspended in a magnetic field whose strength is suddenly changed, as being of a similar character to that described by Mr. Bidwell.—Prof. Thompson said he had recently used a similar apparatus to that described by Mr. Bidwell as an illustration of the effect of self-induction.—Mr. W. M. Mordey mentioned a simple arrangement for varying self-induction used by Mr. Ferranti to control the power of incandescent lamps worked by alternating currents; and Prof. Ayrton described a closed magnetic circuit of great self-induction, used to protect voltmeters on the telpher line at Glynde from disastrous inductive effects produced by breaking the locomotive circuit.—Mr. Boys, Mr. Bosanquet, and Prof. Perry also took part in the discussion.—Prof. W. E. Ayrton and J. Perry described a lecture experiment to show that capacity varies inversely as the thickness of the dielectric.—A discussion followed in which Messrs. Bosanquet, C. V. Boys, and W. M. Mordey, and Prof. Perry took part.—On account of the late hour the reading of a note on dynamo machines and motors by Profs. Ayrton and Perry was postponed till the next meeting.

ARISTOTELIAN.—March 21.—Mr. S. H. Hodgson, President, in the chair.—Mr. S. N. Mukharji was elected a Member.—A paper was read by Mrs. B. Brooksbank 'On Dualism in Augustin and Descartes,' and was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Institute of Actuaries, 7.—'Proposal for the Amendment of the Law relating to the Assignment of Policies of Life Assurance,' Mr. C. D. Higham.
- Institute of British Architects, 8.—'The Holloway Sanatorium and the Royal Holloway College,' Mr. W. H. Crossland.
- Tues. Society of Arts, 8.—'Machines for testing Materials, especially Iron and Steel,' Lecture II, Prof. W. C. Unwin (Cantor Lecture).
- Geographical, 8½.—'Between the Nile and the Congo; Dr. Junker and the (Welle) Makus,' Mr. J. T. Willis.
- Thurs. Royal Institution, 3.—'Respiration,' Prof. Gamgee.
- Society of Arts, 8.—'Colonial Wines,' Mr. H. Bannister.
- Wed. Chemical, 8.—'Anniversary Meeting; President's Address; Election of Office-bearers and Council.'
- Society of Arts, 8.—'Adjourned Discussion on Dr. Frankland's Paper on 'Some of the Conditions affecting the Distribution of Micro-organisms in the Atmosphere.'
- Thurs. Royal Institution, 3.—'Science of Thought,' Prof. Max Müller.
- Royal, 4½.
- Fri. United Service Institution, 3.—'Belligerent Rights, and what is Lawful in War,' Capt. J. F. Ross.
- Philological, 8.—'Notes on the Periphrastic Future Infinitive,' Prof. Postgate; 'Latin and Greek Etymologies,' Prof. Ridgway.
- Geologists' Association, 8.—'Metamorphosis of Basic Igneous Rocks,' Mr. J. J. H. Teall.
- Royal Institution, 9.—'Light as an Analytic Agent,' Prof. Dewar.
- Sat. Royal Institution, 3.—'Round,' Lord Rayleigh.
- Botanic, 5½.—'Election of Fellows.'

Science Gossip.

THE spring meeting of the Institution of Mechanical Engineers will take place on Monday, the 16th, and Tuesday, the 17th, of May, under the presidency of Mr. E. H. Carbutt.

MESSRS. GRIFFITH & FARRAN have in the press a work entitled 'The Modern Treatment of Disease by the System of Massage,' three lectures delivered at the Hospital for Nervous Diseases in Welbeck Street.

MR. ARCHIBALD GEIKIE will shortly place in the hands of Messrs. Macmillan & Co. a new edition, almost entirely rewritten and with fresh illustrations, of his well-known book upon the scenery of Scotland.

FINE ARTS

THE TWENTY-THIRD ANNUAL EXHIBITION OF PICTURES BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS is NOW OPEN at THOMAS McLEAN'S GALLERY, 7, Haymarket.—Admission, including Catalogue, 1s.

ARTHUR TOOTH & SONS' ANNUAL SPRING EXHIBITION OF HIGH-CLASS ENGLISH AND CONTINENTAL PICTURES, including Rosa Bonheur's New Picture, 'A Picnic Party,' is NOW OPEN at their Galleries, 5 and 6, Haymarket, opposite Her Majesty's Theatre.—Admission, One Shilling, including Catalogue.

'FOR OF SUCH IS THE KINGDOM OF HEAVEN,' by FREDERICK GOODALL, R.A., his last Grand Work, NOW ON VIEW at ARTHUR TOOTH & SONS' GALLERIES, 5 and 6, Haymarket.

MR. W. F. DICKES' GALLERY OF OLD MASTERS, 81, Charlotte Street, Fitzroy Square. NOW ON VIEW, Important Examples of Rembrandt and of his Scholars, G. Douw, Beckhout, De Koninck, De Wet, and Braemar. Also of Teniers, Rubens, Van Goyen, Vandewilde, Hondelooter, Palamede, Van der Werf, Neefs, Zeng, Terburg, A. Ostade, Both, Paul Potter, J. Ruysdael, Rottenhammer, Correggio, and many others from well-known Collections.—Admission by address card, Daily from Two to Six, and by appointment at other times.

'THE VALE OF TEARS,'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Le Style Louis XIV.—Charles Le Brun, *Décorateur: ses Œuvres, son Influence, ses Collaborateurs, et son Temps.* Par A. Genevay. (Paris, Rouam.)

THIS is one of the best volumes of the series called "Bibliothèque Internationale de l'Art." It forms a good sequel to the memoir of Fouquet by M. Bonaffé which some time ago we reviewed with pleasure. One of the causes of the fall of Fouquet was undoubtedly the splendour of that circle of painters, sculptors, poets, and soldiers who filled the Château de Vaux-le-Vicomte. C. Le Brun, one of the protégés of the great Surintendant, did not fall with his patron, but, like Molière and La Fontaine, rose to yet higher favour.

In England comparatively little is known about "le style Louis Quatorze," although the influence of Le Brun, its real founder, was greater here than in any other country except Prussia. It is not, however, with Le Brun that the English mind associates what is commonly accepted in this country as the "style Louis Quatorze." It is a later, and debased, development of the sumptuous *manière maniérée* that passes here under that name. Our "style of Louis XIV." is little else than a dull imitation, adulterated by the vices of the style of Louis Quinze, and the clumsy remains of the influence exercised by Holland in the days of William III. On this ground, and from an historical point of view alone, we hope a translation of M. Genevay's work will be issued in English. We certainly do not desire to see a revival of the veritable "style Louis Quatorze"; but an absurd prejudice prevails against everything done in the days of the Roi Soleil, and it were well to diminish, even if we cannot abolish such a feeling.

What was the condition of the professors of the fine arts before Le Brun's time may be understood by those who remember that he was born in 1619, and who read the following account of the rules of the profession as they then existed. To be a master it was not necessary to be able to hold a pencil or a mallet; it was enough to be the son of a master, or to have married his widow or his daughter:—

"La maîtrise était un fief héréditaire où, à côté de quelques artistes véritables, venaient s'asseoir le badigeonneur, le doreur, l'ignorant sculpteur capable tout au plus de dégrossir un morceau de bois. Et ces gens possédaient seuls le droit d'enseigner, d'avoir des apprentis, des compagnons qu'ils faisaient, pendant plusieurs années, travailler à leur profit. Tout maître, sur ce point le règlement était inflexible, devait avoir sa boutique et son enseigne. D'après l'ordonnance de 1622, les maîtres seuls pouvaient faire vendre des tableaux à Paris. Défense de faire venir des tableaux des Flandres. Défense aux sergents-prieurs de vendre des tableaux à la criée. Défense aux fripiers, aux merciers, aux parfumeurs, de vendre, sous quelque prétexte que ce fût, un objet peint ou sculpté. Autorisation donnée à la corporation de faire saisir chez l'artiste non maître toute toile ou tout morceau de pierre ou de marbre. Voilà quelques articles du code de la Maîtrise des peintres et des sculpteurs."

It will be remembered, however, as part of the opposite side of the question, that, according to the ideas of that age, some of these seemingly monstrous ordonnances were really the legitimate outcome of that system of examination and licensing to which we are reverting in every stage of professional life.

The artists of that day often contrived to defy the guild or corporation which thus fenced itself about. Persons belonging to the Maison du Roi, to the households of the great nobles, and others, received brevets authorizing them to paint or carve for their employers, and thus escaped the tyranny of the *Maîtrise*. M. Vilet, in his capital study of the history of the Académie Royale, gave a curious account of the struggles of the outsiders, backed furtively by the Parliament. Of the rebels, if rebel he must be called, Le Brun himself was one of the most fortunate. Soon after his return from Rome he worked at the Louvre by order of the queen. But it is true that he was the son and grandson of a master.

His father, Nicholas Le Brun, married Julienne de Bé, daughter of a *maître écrivain*, living in the Rue St. Martin. Charles was the third of eight children born of this union. M. Genevay corrects the common error of supposing that he was born on the 22nd of March, 1619. The real date was the 24th of February preceding. The Chancellor Séguier discovered by chance the great abilities of the boy, sent him to work in the atelier of Vouet, and afterwards dispatched him with an allowance to Rome in 1642. Born under a happy star, Le Brun had the good fortune to meet on the road Poussin, who, disgusted with the miserable rivalries of the Louvre, retreated to the Eternal City he loved so well. The discoveries of M. Jal further enabled him to correct a common error in the date of Le Brun's return to Paris. He did not remain in Rome six years, as is usually said. In a letter dated from Rome, October 17th, 1644, to

"Vostre Grandeur" the Chancellor, and spelt in the oddest way, after acknowledging the receipt of money, Le Brun mentions his patron's wish that he should remain at Rome two years longer (*i.e.*, till 1646), and paint some pictures for the gallery of the Hôtel Séguier. In promising to obey Le Brun says that he will do his best to satisfy the Chancellor. In the earlier months of 1646 he was at home, and on the 7th of August of that year he held at the font a child of his elder brother Nicholas, and on the 16th of August, 1647, he did the same thing for a child of Mariette. In February, 1647, he married Susanne Butay, daughter of an artist enjoying a certain reputation. Before he went to Rome, being then only twenty-three years of age, Le Brun (who seems to have been fond of acting as a godfather) undertook, June 26th, 1638, that relationship for a child of E. Levoile, and signed himself "peintre du roy." M. Genevay considers that for one so young to hold this post was a unique distinction in the history of painting in France. We are not convinced of the value of the title, and still less of the rareness of its tenancy by one so young as Le Brun.

On his return from Rome Le Brun obtained plenty of commissions. He had the good fortune to secure the patronage of Fouquet, then of Colbert, Mazarin, the queen, and the king her son in succession. The establishment of the Académie Royale gave him a position superior to that of the already aged Vouet and Mignard, and even in advance of Le Sueur. The Academy was a godsend to artists. Compared with the stupid tyranny of the *Maîtrise*, the régime of the Académie meant education, liberty, fortune, and honour. With extraordinary rapidity the arts took a higher position in France; the Académiciens comprised not only Le Brun, but Errard, Bourdon, De la Hyre, the sculptor Sarrazin, Le Sueur, Louis de Boullogne, Testelin *ainé*, Pinagier, P. de Champaigne, Testelin *jeune*, and others of hardly less note. The twelve so-called *anciens* were chosen by lot; oddly enough the name of Le Brun came first from the urn (February 1st, 1648).

Le Brun began to work for the wealthy President Lambert de Thorigny, who was finishing his mansion at the corner of the Quai d'Anjou and the Rue St. Louis. Le Pautre, Van Opstal, and Romanelli were also engaged. In 1649 Le Brun was called in, and he soon entered on a friendly rivalry with Le Sueur. Some of the pictures Le Sueur painted for the Hôtel Lambert, which now belongs to the Czartoryski family, are at present in the Louvre. Le Brun produced for the President's house many examples of his "pinceau prodigieusement agile"; he produced swiftly whatever he willed with a facility equal to that of any *Fa Presto* in Italy. He worked at St. Mandé and at Vaux-le-Vicomte shortly before the Surintendant's fall; at the latter place he painted magnificently grandiose and energetic classical subjects, such as the deification of Hercules, Morpheus, and the Muses, of which the last was, says Lépicié, the best. For Fouquet Le Brun also designed tapestries in a manner which, splendid as it is, is utterly opposed to the right use of the weaver's craft. At Maincy, near Vaux-le-Vicomte, looms were established which,

working largely under the guidance of Le Brun, turned out tapestries much more effective than those of the king's workmen at the Louvre, the Tuileries, and La Savonnerie. Le Brun produced the famous tapestries of Constantine, and the Hunting of Meleager and Atalanta. These works were finished at the Gobelins, to which King Louis, after he had overthrown the minister, transferred not a few of the best artists and craftsmen Fouquet had collected at Maincy. Of the royal establishment Le Brun afterwards became Director.

Le Brun's next important task was never finished; it was the ceiling of the Seminary of St. Sulpice, and its subjects included the Pentecost and the Visitation. Then followed the superb *plafond* of the Grand Staircase at Versailles, a decoration wonderfully fitted for its place, and other works of almost equal pretensions. The 'Pompe Funèbre' of his early patron, the Chancellor Séguier, was one of his most sumptuous efforts. His achievements in the Louvre are known to all. At Sceaux, and also at Marly, he worked with the state of a great master. At the last-named place, where Louis—"esclave de la royauté"—sought in the first instance repose in quiet, if not in solitude, in course of time Le Brun and half a score more artists found ample employment, to the dismay of Colbert, who had to provide the money. It troubled Madame de Maintenon herself. "Marly," she wrote with sorrow to the Cardinal de Noailles, "sera bientôt un second Versailles. Il n'y a qu'à prier et à souffrir—mais le peuple, que deviendra-t-il?" "Le peuple" did indeed say something on the subject of Marly-le-Roi. Finished in 1676, it was destroyed in the Revolution.

Undoubtedly Le Brun was the possessor of a genius which, in a stronger, more self-respecting age, might have taken rank with any but the first Italian masters. The designer of the famous 'Battles,' to say nothing of the amazingly vigorous 'Four Skeletons' engraved here, which were used at the obsequies of Séguier, and many less powerful and original works, demands no limited meed of praise. Madame de Sévigné extolled the 'Pompe Funèbre' of the Chancellor in terms not warmer than that wonderfully effective spectacle deserved. "I never saw anything," she said, "more magnificent or more finely imagined." The lady added, "It is the *chef-d'œuvre* of Le Brun." The master was, even in the French sense of the term, something much greater than a mere *décorateur*.

This biography is well worth reading, the chief defect being the scantiness of those personal, not to say domestic details which give life and colour to biographies. He died at the Gobelins February 12th, 1690, and was buried in the church of St. Nicholas du Chardonnet, where Coysevox carved for his widow the tomb. She died January 26th, 1699, and was buried by the side of her husband.

A large part of the volume is devoted to brief biographical notices of the "Collaborateurs de Le Brun," such as the famous Sarrazin, Le Nôtre, Van Opstal, the Testelins, I. Silvestre, the Leloirs, Van der Meulen, Coypel, Caffieri, Monnoyer, Le Clerc, G. Audran, Coysevox, Edelinck, Boulle, and the Coustous.

MINOR EXHIBITIONS.

THE French Gallery is sometimes one of the most attractive of the spring exhibitions; but on this occasion it is not up to the standard of recent years. There are not more than half a dozen noteworthy examples, while there are many fewer pictures of the second class than usual. It will be convenient to take the most important in the order of the catalogue, although the most pleasant recollections of the visitor are pretty certain to centre on Prof. A. Holmberg's two pictures and M. Meissonier's miniature, capital, but relatively unimportant, which is called *The Smoker: a Reverie*, and which alone will reward a visit to this gallery. The *Il faut Souffrir pour être Belle* (No. 2), by M. Eisenhut, a fair Arab damsel being tattooed, while her friends gather round her at a house door, is marked by character and some humour; it is brilliant, finished to a metallic surface, and somewhat hard.—The *Tric-trac Players* (6) of Herr P. Joanowits, a group of tawdrily bedizened Albanian thieves, distinguished by their dirty white petticoats and swaggering air, has a coarse kind of *chic*, and is melodramatic, without possessing real energy of design.—There is much that is pathetic, "classical," and profound in a fine cabinet picture, called *L'Abreuvoir* (9), of Corot, a pond, with cattle in a marsh, seen in the master's beloved silvery twilight. The other Corot, *Le Lac de Garde* (18), is an earlier, and, in consequence, still finer example. Slight as it is, the tenderness of the picture is lovely, while few painters have surpassed its beautiful tonality, the delicate harmonies of its low pearly tints, or the graceful disposition of its masses. For such works Corot borrowed the purest elements and highest sentiment of Claude and combined them in his own way.

The very successful technical achievements of Prof. Müller are almost offensive because they are employed without a purpose and result in nothing better than displays of a heavy sort of sleight of hand. Technically the *Camel Market, Cairo* (15), need not be called "unfinished," as the catalogue says it is. The most searching execution would not endow this painting with the glory of a work of art. The surfaces are monotonously unpleasant throughout, whether of camels, men, their clothing, the sky, or the earth. A *Coptic Girl* (25), by the same professor, is less unwelcome because there is less of it.—*Ein feste Burg ist unser Gott* (34), by Herr W. Firlé, may be praised for variety of character, expression, and attitude. A company of girls in the uniform of a charitable house are grouped about a piano and singing to the accompaniment of a comrade, who, under the superintendence of an old matron, deliberately and carefully touches the keys of the instrument. Excellent in tone, it is, although lacking something of solidity where the faces and garments are opposed to the light, an accomplished and highly acceptable picture. Some of the girls' heads are too big.—The *Raid on a Secret Printing Office* (42), by M. C. Seiler, French police in possession of a place where everybody is clean and innocent of ink, dust, and labour, is as a whole a spirited design, though all the actions are not genuine and some of the faces are commonplace. The expressions of the police are the best. The picture is rather hard and metallic.—*Lying in a Pleasant Shade* (43), by M. F. Heilbuth, although a mere sketch of a lady in white lying in the shadow of a tree, is welcome because of its breadth, grace, and spontaneity.

The *Council of Peace* (45), by Prof. A. Holmberg, has, like other pictures of that highly accomplished and powerful painter, no well-defined subject in spite of its English title. It represents, with almost Rembrandt-like force of colour, depth, wealth, and clearness of tone, delicately balanced light and shadow, astonishing *vraisemblance*, and extremely felicitous de-

lineation, three great ecclesiastics grouped at a table near a lofty window in a chamber, enriched with carvings, noble paintings, carpets, and curtains. They are discussing an illuminated MS., some charter or invaluable record, held in the withered white hands of the eldest dignitary—whose legs, by the way, are too small for his body. The faces and actions tell as much of the tale as there is to tell, and of their characterization and variety, as well as of their beautiful painting and modelling, there cannot be two opinions. This picture and its companion here, the so-called *Hour of Recreation* (112), leave little to be desired. The latter shows another group of ecclesiastics in a similar room, differently decorated; the time is evening, and the apartment is flooded with warm light from a lofty window overlooking a brilliant landscape, and enriched by quaintly-shaped quarrels set in the upper portion. As the technical qualities of these pictures are nearly identical, and there is very little difference in their merits, we may be content with recommending them both to the student.—M. E. Lévy's *Moses defending the Daughters of Miriam* (48) is, if our memory does not betray us, a small and clever version of a picture well known some years ago. Although somewhat showy and stagey, it is brightly painted and expressively designed.—The design of *La Couronne de Marguerites* (49), by M. Bouguereau, is more spontaneous and sincere than the smooth, academical, and laboured execution would lead one to expect. We often find this to be the case in the famous painter's more important works.—*Like Father, like Son* (66), by M. E. Frère, a boy drawing from a cast of an aged face, has an unhappy title, but the picture is worthy of the painter at his best. Among minor examples here are ordinary, but meritorious productions by MM. A. van Marcke, C. F. Daubigny, L. Munthe, C. Jacque, and E. de Blaas.

In the gallery of the Fine-Art Society is to be seen a body of capital sketches by Mr. D. Murray, which, both technically and intellectually considered, far excel the artist's more pretentious paintings in other exhibitions. They are described by the title "In Picardy," and consist of more than one hundred and twenty sketches, most of which were evidently produced on the spot in daylight and "off-hand." For rendering with felicitous brilliancy various phases of daylight the artist deserves thanks. We recommend to the visitor, who should not forget that the sketches are of an unusually studied, but not searching or fully developed character, the following: *By a Cornfield Side a-flutter with Poppies* (No. 11); *Wayside Watering* (14); *Watering the Garden* (16); *Which on the Wall its Shadow Cast* (59), the evening shadow of a Calvary projected on the white ends of a cottage; and *Above the Mill* (115), the vista of stream which runs between house walls. Next to these we like *When Day is Done* (25), *Somme's Margin* (58), *Peat-cutters* (81), *A Street in Abbeville* (98), and *The Edge of the Marais* (111).—In an adjoining room of the same gallery may be seen a number of rough and rather coarse sketches in bright, but neither choice nor refined colours, nor illustrations of art of a refined kind. They are due to the courage rather than to the taste and accomplishments of Mr. F. A. Bridgman, who, however, has sometimes shown better-considered examples of his views of art.

FA-HIEN'S DESCRIPTION OF THE IMAGE OF MAITREYA BOBHISATVA.

King's College, March 22, 1887.

THE point involved in the rendering of Fā-hien's phrase *tsuh fu* in the description of this image is of so technical a nature that having had my say, and Dr. Legge having had his, I am quite content to leave it to the judgment of Sinologists, being in no wise desirous of continuing an "it is; it isn't" controversy which I am sure Dr. Legge would be the first to deprecate.

But, however, it requires no knowledge of Chinese to understand that if Dr. Legge's rendering is correct, the image must have been a monstrosity such as it has never entered into the heart of a sculptor to design. The height of a figure seated cross-legged is about one-third more than the width between the points of the knees. But Dr. Legge understands Fā-hien to say that this image was ten times as high as the width from knee to knee of the crossed legs! If Dr. Legge had measured the space between the knees of his Chinese friend in the City who so obligingly sat down to illustrate the meaning of *tsuh fu* as he understood the expression, and had then multiplied the result by ten, he would have discovered that, according to this calculation, instead of his friend's head being about on the level of the table it should have been found through the ceiling in the room above.

ROBERT K. DOUGLAS.

NOTES FROM ATHENS.

ON the 12th of March occurred the ceremony of laying the foundation stone of the American School of Classical Studies at Athens. The site was given by the Government, and the building will be situated close to the English Archaeological School. A number of archaeologists, native and foreign, and the members of the English, American, and German schools were present; so were the Ministers for Foreign Affairs and Public Worship, the Inspector-General of Antiquities, and the Secretary of the Greek Archaeological Society. The Director of the school made a speech in which he spoke enthusiastically of the institution as the result of private enterprise—an institution which was already in the fifth year of its existence and had done much for science. His expression of thanks to the Greek ministers present for the hospitality shown to the school and the gift of the site drew from the Minister of Foreign Affairs a eulogium on the services of the American Philhellenes at the foundation of the kingdom to the spread of education and schools in a state recently emerged from the slavery of centuries. The American Minister, Mr. Fearn, in an eloquent speech expressed his pleasure at this affiliation of American culture to the country of high aspirations and the fine arts. The respected Director of the English School was prevented by illness from taking part in the ceremony, but watched the scene from a window in the English building. As his representative, Mr. W. Leaf dwelt upon the warm feelings of cordiality and brotherhood which united England and the States. The Director of the German School, Prof. E. Petersen, expressed in German his pleasure that the energetic people of America had by founding their Archaeological Institute given evidence of their lofty aims and their desire to compete in classical studies with the nations of Europe. The assemblage broke up after drinking to the prosperity and permanence of the youthful foundation.

A desire long felt by antiquaries is on the point of being realized. The excavation of the remains of ancient Delphi was the logical sequence of the unearthing of Olympia, and for years past there has been a talk of the French undertaking the work. Of this I have made mention more than once in my letters. Delphi could not be overlooked by archaeologists. As long ago as 1840 Karl Ottfried Müller proceeded to lay open the still existing southern wall of the terrace on which the temple of the Pythian Apollo stood. The fruit of this excavation, in which the zealous scholar, as is well known, laid the foundation of the illness which eventually proved fatal to him, was fifty-two interesting inscriptions, which were published three years afterwards by his admiring pupil Ernst Curtius. The École d'Athènes some twenty years ago took up the work of the indefatigable German, and proceeded further with the excavations of the wall. A thick volume of Delphic inscriptions, edited by M. P. Foucart, the present Director of the French

School, and the late C. Wescher, is a monument of the interesting finds there made, which are of the greatest value for the history of the Amphictyonic League and the city of Delphi as well.

The circumstance that the modern village of Kastri is situated exactly upon the site of the ancient ruins of Delphi has thrown great difficulties in the way of the systematic investigation of the relics of its former glory. But gradually these obstacles have been removed, for the Greek Government has determined to compensate the villagers for the loss of their houses, and to assign to them another site. So it has been possible for the French Government to conclude an agreement with the Greek in virtue of which the French are to carry on explorations at Delphi. This agreement was signed by M. Stephanos Dragumis, the Minister of Foreign Affairs, who has shown his familiarity with antiquity by various archaeological papers in Greek and foreign journals, and Count Monthon, the French Minister, on the 4th of February, and submitted to the Greek Chamber of Deputies on the 11th of March. It is to be hoped it will with all speed be ratified.

Under the stipulations of this convention the Greek Government concedes to France the exclusive privilege of excavating at Delphi for five years. The explorations are to extend over the whole of the ground agreed upon by the Director of the French School and the Greek Inspector of Antiquities. The Greek Government undertakes to provide the money necessary for the purchase of the houses and land required for the excavations, a sum of sixty thousand drachmas (equivalent at present rates to 1,850*l.*); the expense of the excavations is to be borne by the French. Everything found in the course of the excavations is to remain the property of Greece, and all goods recognized as immovable are to belong to the Greek state. France obtains the exclusive right of reproduction, publication, and multiplication of the objects found for five years after the discovery of each. The Inspector of Antiquities is to name a representative at the excavations. The agreement is to last for ten years from the day of its ratification by the Chamber. Both Governments bind themselves to submit the convention to their representative bodies without delay. The ratification at Athens will take place as soon as possible. Such are the stipulations. The main difference between them and those made with the German Government with respect to the excavations at Olympia is that Greece has not this time allowed itself to be persuaded into surrendering duplicates. I trust the work will be begun soon after the ratification of the convention and yield good results, to the gratification of all lovers of antiquity.

According to advices from Thessalonica, while a trench was being dug in the Great Varda Street, near the Varda Gate, at a depth of 2½ mètres a beautiful marble sarcophagus of the pre-Christian Roman period was discovered, which seems to have contained the body of a lady of rank. Lovely earrings, rings, a gold chain, a brooch, and other articles were found in it. Every part of the sarcophagus is covered with fine and well-preserved reliefs.

SPYR. P. LAMBROS.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. and following days a further portion of the engravings from the collection of the Duke of Buccleuch. Mrs. Abington as the Comic Muse, whole length, by J. Watson, first state, before letters, 68*l.* Countess of Aylesford, half length, by V. Green, first state, before name on pedestal, 57*l.* Lady Bampfylde, whole length, by T. Watson, second state, before title, 131*l.* Hon. Mrs. Beresford, with the Marchioness Townshend and Hon. Mrs. Gardiner, whole length, by T. Watson, first state, before title, 71*l.* Miss Sarah Campbell, three-quarter length, by V. Green, first state, before title, 66*l.* Mar-

garet Caroline, Countess of Carlisle, three-quarter length, by J. Watson, first state, before publishers' names, 74*l.* Mrs. Carnac, whole length, by J. R. Smith, second state, before title, 107*l.* Lady Catherine Pelham Clinton, whole length, by J. R. Smith, first state, with open etched letters, 110*l.* Lady Elizabeth Compton, whole length, by V. Green, first state, before title, 131*l.* Countess of Coventry, three-quarter length, by J. Watson, first state, 52*l.* Viscountess Crosbie, whole length, by W. Dickinson, first state, before title, 94*l.* Lady Betty Delmé, whole length, by V. Green, first state, slightly damaged, 84*l.* Countess of Derby, whole length, by W. Dickinson, first state, before title, 78*l.* Georgiana, Duchess of Devonshire, whole length, by V. Green, first state, before title, 115*l.* Lady Jane Halliday, whole length, by V. Green, first state, before title, 52*l.* Lady Elizabeth Herbert and Son, whole length, by J. Dean, first state, before title, 50*l.* Lady Harriet Herbert, three-quarter length, by V. Green, first state, with artists' names only, 60*l.* Mrs. Williams Hope, three-quarter length, by C. H. Hodges, first state, before letters, 53*l.* Lady Caroline Isabella Howard, whole length, by V. Green, first state, before title, 53*l.* Miss Jacobs, three-quarter length, by J. Spilbury, first state, before letters, 60*l.* Dr. Samuel Johnson, half length, by W. Doughty, first state, with artists' names, &c., 60*l.* Lady Elizabeth Keppel, whole length, by E. Fisher, first state, before letters, 63*l.* Lady Louisa Manners, whole length, by V. Green, first state, before title, 102*l.* Hon. Mary Monkton, whole length, by J. Jacobé, first state, with date January, 1779, 56*l.* Mrs. Musters, whole length, by J. R. Smith, first state, 84*l.* Miss Nelly O'Brien, three-quarter length, by J. Watson, 57*l.* Mrs. Pelham feeding Chickens, whole length, by W. Dickinson, 136*l.* Duchess of Rutland, whole length, by V. Green, first state, before title, 131*l.* Countess of Salisbury, whole length, by V. Green, first state, before title, 73*l.* Mrs. Sheridan as St. Cecilia, whole length, by W. Dickinson, first state, before "St. Cecilia," 84*l.* Mrs. Siddons, whole length, in stipple, by F. Haward, first state, before title, 73*l.* Lady Charles Spencer, three-quarter length, by W. Dickinson, first state, before title, 65*l.* Countess Talbot, whole length, by V. Green, first state, 67*l.* Viscountess Townshend, whole length, by V. Green, first state, 71*l.* Lady Elizabeth Laura Waldegrave, Lady Charlotte Maria, and Lady Anna Horatia, three-quarter length, by V. Green, first state, before titles, 262*l.* Turner's 'Liber Studiorum': Mount St. Gothard, proof, with title roughly etched, 55*l.*; Ben Arthur, before the work of retouch, 74*l.*

Gould's Birds of Europe, coloured plates, 5 vols., fetched 62*l.*; Birds of Australia, with the Supplements, coloured plates, 8 vols., 157*l.*; and Birds of Great Britain, coloured plates, 5 vols., 56*l.*

Fine-Art Gossip.

THE clay model being finished, Mr. Woolner's colossal statue of the late Bishop of Manchester, destined for Albert Square, in front of the town hall in that city, has gone to the foundries to be cast in bronze, which will probably take many weeks. It is a whole-length figure in modern episcopal costume, and this has given to the artist that opportunity for showing the contours of the figure which sculptors covet, and of which no one is better able to avail himself than Mr. Woolner. The bishop rests his weight on his right leg, while the left foot is a little advanced; the right wrist rests against the right hip, and the left hand, a little advanced, is turned palm downwards with the fingers somewhat parted, an action suggesting that the bishop is gently, but firmly remonstrating in a discussion, or appealing from the temper to the reason of an audience. His square face, close-cut hair, earnest expression,

refined and dignified air, all lend themselves to sculpture of the massive and learned kind which is characteristic of Mr. Woolner. The bishop is bare-headed; his coat is fastened at the chest by a single button, and, opening in the front, descends in finely studied folds to a little below the knees; his vest is shown within the coat, and his episcopal apron reaches to the tops of his gaiters. The pedestal of the statue is to be decorated with bas-reliefs representing the bishop (1) in the act of confirming members of the Church; (2) addressing workmen during their dinner-hour in a factory yard; (3) presiding at the delivery of the prizes of a charitable institution. The third subject, however, has not been finally decided on. The fourth panel will be inscribed with the prelate's name. The model has been warmly approved of by the committee entrusted with the duty of administering the very liberal public subscription to which it owes its execution. Mr. Woolner's tomb-statue in marble of Bishop Jackson, of London, destined for St. Paul's, is nearly ready to be placed in the cathedral, where we hope it will have the benefit of a good light.

ON Monday Mr. Robert W. Allan and Miss Maud Naftel were elected Associates of the Royal Society of Painters in Water Colours.

WE regret to record the death of Mr. William Collingwood Smith, a veteran member of the Old Society of Painters in Water Colours. He died at his house in Brixton, being seventy-one years of age. His training was that of an oil painter, in which capacity he first appeared at the Academy in 1836 with a picture of the north aisle of Westminster Abbey. From that date till 1855 he was a very frequent contributor to the Academy, the British Institution, and the Society of British Artists. He was elected an Associate Exhibitor of the Old Society in 1843, and sent to the gathering of that year 'The Eagle Tower at Carnarvon,' and views of Clovelly, Dover, and other places on the coast. He became a full member in 1850. For many years he acted as treasurer and trustee of the Society, and filled those posts with distinguished tact and urbanity. Except Messrs. G. A. Fripp, A. Glennie, and F. Tayler, he was the last survivor of the Society of 1843, which included Cox, Cattermole, De Wint, Cristall, Evans of Eton, C. Fielding, Finch, W. Hunt, J. F. Lewis, S. Prout, and S. Palmer, besides less distinguished men. The oldest member now living is Mr. F. Tayler, who was elected in 1835, having been an Associate Exhibitor since 1831.

MESSRS. HACHETTE are preparing for publication an elaborate 'Histoire de l'Art pendant la Renaissance,' by M. Eugène Müntz. It will include Italy, France, Germany, the Low Countries, England, and Spain, and will extend to four or five volumes ranging with the 'Histoire de l'Art dans l'Antiquité' of Perrot and Chipiez.

A MOST important piece of sculpture, found at Kropia, was lately transferred to Athens and deposited in the Central Museum. The object discovered is the pedestal of a statue of most curious and unique form. It bears various representations on its three sides; in the centre is represented an armed horseman, on either side of which appear personages with long garments. This piece of sculpture is one of the few works of art found in Attica resembling Egyptian art as regards the mode of representation, the manner of workmanship, and the form. It was discovered serving as a support to the altar in a chapel at Kropia. In the same little chapel was also discovered, walled in, a small piece of sculpture representing Heracles destroying the Nemean lion. This has likewise been brought to Athens.

A CORRESPONDENT writes:—

"A unique discovery was made ten days ago, during the course of the excavations on the south side of the Erechtheum, in the form of a statue, or rather a relief, of the goddess Athena, belonging to the period of Greek art previous to the Persian wars. It is composed of two plates of brass that are nailed together.

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It appears that there was some other material, probably a board, between these two plates, to either side of which were nailed these two reliefs, and that, consequently, when the wood decayed the two plates were joined. The figures on either face are similar, but the one is in better preservation than the other. The goddess is represented as a woman of tall, slight, and graceful figure, the head being in the proportion of one-eighth of the whole body. The expression of the face is said to be solemn, yet smiling, the folds of the dress are of excellent workmanship, as is also the ægis. Here and there traces of colouring are preserved. It still remains doubtful what purpose this figure was intended to serve. Probably, however, it formed part of some piece of furniture. Perhaps it was attached to the top of a tripod so that both its sides were visible. The discovery is of the greatest import as no counterpart to it exists in any museum. In the same spot and at the same depth was found on the previous day an archaic statue of a woman. This statue differs from those of the same style and period found the beginning of last year as regards the arrangement of the hair, the drapery, and the general form of the tunic. The head was found separated from the trunk, but unimpaired, with the exception of the nose. Numerous traces of colouring remain, more especially on the pupils of the eyes, the eyelids, and the border of the tunic. This statue is the largest hitherto found, measuring, without pedestal and a part of the feet, 1'80 mètres in height.

The jury for the coming Salon is composed of MM. Jules Lefebvre, J. P. Laurens, Bonnat, Jules Breton, Harpignies, Puvis de Chavannes, Tony - Robert Fleury, Henner, Bouguereau, Cabanel, Bussan, Boulanger, Cormon, Vollon, Benjamin-Constant, Guillemet, Roll, Français, Detaille, Humbert, Carolus Duran, Duez, Yon, Bernier, Rapin, Aimé Morot, de Vuillefroy, Vayson, Maignan, Pille, Gervey, Saintpierre, Barrias, Hector Le Roux, Luminais, Renouf, Hanoteau, Lansyer, Feyen-Perrin, and Dagnan-Bouveret. The supplementary jurors are MM. Gabriel Ferrier, Delaunay, Gérôme, Bixens, Ribot, L. Glaize, Sauzey, and Pelouse.

The Society of Lady Artists will open an exhibition at the Egyptian Hall, Piccadilly, on Monday next. The private view is appointed for to-day (Saturday).

MR. GEORGE RAE, of Birkenhead, has promised to send to the exhibition at Manchester his famous Rossettis 'The Beloved'—which we consider to be unquestionably the painter's masterpiece—and the beautiful 'Sibylla Palmifera.'

The Smithsonian Museum at Washington has received one of the famous stone idols of Easter Island in the Pacific, the U.S. steamer Mohican having been dispatched to obtain it. The statue, which weighs from twelve to fifteen tons, was removed with great difficulty, having to be conveyed eight miles, and there not being a tree on the island to serve as a roller. The U.S. captain secured some trees in the Samoan Islands in preparation. Besides the statues in the British Museum under the portico it is said a German vessel carried one off about two years ago. Thus Easter Island, so seldom visited now it is not on the line of steamers, appears likely to be stripped of its characteristic monuments.

MUSIC

THE WEEK.

ALBERT HALL CHORAL SOCIETY.—Rossini's Messe Solenne.
CRYSTAL PALACE.—Widor's Symphony in A.
ROYAL ITALIAN OPERA.—'La Favorita,' 'Marta,' 'Il Trovatore,' 'Lucia.'

If we say that the Albert Hall Choral Society did well to revive Rossini's so-called 'Petite Messe Solennelle,' it must not be inferred that we regard the work as a masterpiece. But it was right to afford amateurs of the present day an opportunity of reversing, should they so decide, the generally adverse, or at any rate conflicting, verdicts of eighteen years ago. The history of the Mass may be told in a few words. It

was originally written with piano and harmonium accompaniment—which perchance may explain the term "petite"—and it was so performed at the house of M. Pillet-Will, a Parisian banker, in 1864. Rossini afterwards scored it for orchestra, but it was not again heard until after his death, when it was given in its present form at the Madeleine. Choral societies in London were less numerous in 1869 than at present, and there was no demand for new works even by eminent composers. Consequently it was left for the coalition Royal Italian company to bring forward the Mass, and performances were given at Covent Garden and St. James's Hall, the original quartet of soloists being Mdle. Tietjens, Mdle. Scalchi, Signor Mongini, and Mr. Santley. Mr. Campbell Clarke spoke (*Athenæum*, No. 2169) in strong terms respecting the demerits of the first rendering, which it seems was given after but two rehearsals. The Mass was repeated two or three times in 1870 with Madame Alboni in the contralto part, and then it was shelved, so far as London is concerned, until Saturday last. This neglect is not so difficult to account for as some appear to imagine. Rossini's 'Stabat Mater' is the one exception to the rule that the English public does not take kindly to sacred music of the sensuous Italian school. Even so fine a work as Verdi's 'Manzoni Requiem' has not been heard for several years. Then, again, Rossini in the Mass has endeavoured to be scientific, with, as might be expected, disastrous results. The two attempts at fugue writing, the "Cum Sancto Spiritu" and the "Et vitam venturi," are wretched as contrapuntal exercises, though the first is effective enough in the abstract. Where the composer has allowed his genius fair play he is wholly successful. The tenor air "Domine Deus" may be light and trivial, but it is undeniably attractive; and the duet "Qui tollis," the simple, but touching soprano air "Crucifixus," and the contralto air "O salutaris" are worthy of Rossini at his best. Equally good are the unaccompanied "Sanctus" and "Benedictus," and the sad and pathetic "Agnus Dei." It need scarcely be said that the Albert Hall is not a suitable place for the Mass to create its full effect, much of the delicate orchestration being entirely lost. In some portions, however, the scoring is too heavy for the solo voices—a rare defect in an Italian composer. Mr. Barnby's highly trained choir was, as usual, thoroughly well up to its work. More exquisitely refined choral singing could not be imagined, and in the "Cum Sancto Spiritu" the splendid body of tone imparted a grandeur to the music of which Rossini could never have dreamed. That the fullest justice was rendered to the solos by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley will be readily understood.

The symphony by M. C. M. Widor which was the chief novelty at the Crystal Palace Concert last Saturday deserves on that account precedence in our notice. The composer, though little known in this country except as a writer of organ music, occupies a somewhat prominent position in France. He has been for several years organist in the church of St. Sulpice at Paris, and has produced a considerable number of large works, both vocal and instrumental. His

music to the ballet 'La Korrigane,' produced at the Opéra in 1880, was most highly spoken of by the French press, and the programme of last Saturday's concert states that he has lately finished an opera in three acts which is to be produced at the Opéra Comique. The symphony given on Saturday is the second which he has composed; and a single hearing does not induce any lively desire for a repetition of the work. M. Widor has undoubted talent; his themes are often original, and their treatment clever; but the symphony has two great faults—it lacks clearness, not so much in form as in harmony, and the composer's ideas of the symphonic style differ widely from those generally accepted. The first *allegro* opens with a vigorous and bold theme, which promises well; but M. Widor seems to lose himself in a confused mass of discords and chromatic harmonies, which renders it extremely difficult, at least on a first hearing, to follow the thread of his ideas. The following *adagio* is a musical abortion, a kind of exaggerated caricature of the style of 'Tristan und Isolde,' but without the genius of that work. For positive ugliness we cannot at the moment recall any parallel to this movement. The third movement, an *andante con moto*, in the form, though not the spirit, of a *scherzo*, is, while not free from eccentricity, by far the most pleasing part of the symphony; but the *finale*, full of spirit as it unquestionably is, is disfigured by coarseness and vulgarity, both of ideas and scoring. The performance under Mr. Manns was admirable, but the work was very coolly received, as indeed it deserved to be. We are inclined to think that M. Widor would probably be far more successful in a ballet than in a symphony; in any case, symphonic writing does not appear to be his forte. Mr. Henry Gadsby's orchestral scene 'The Forest of Arden' was given for the first time at the Crystal Palace. The work, it may be remembered, was composed for the Philharmonic Concerts of last year. The performance on Saturday confirmed the favourable impression produced by its first hearing, and recorded in these columns at the time. Mr. Gadsby's music is not only pleasing, but thoroughly well written and charmingly scored. The remaining orchestral pieces at this concert were the Overture to 'Don Giovanni,' and Smetana's 'Lustspiel' Overture, produced at the Crystal Palace about three years ago. Herr Joachim gave a very fine rendering of Bruch's First Violin Concerto and Tartini's 'Trillo del Diavolo'; and the vocalist of the afternoon, Miss Adelaide Mullen, created a favourable impression with Mendelssohn's 'Hear ye, Israel,' and a ballad by Clay. This afternoon Beethoven's 'Egmont' and Félicien David's 'Desert' are to be performed.

The most noteworthy feature in connexion with the Italian Opera as yet is the large amount of support Mr. Mapleson's undertaking is already receiving. The lower-priced seats are filled almost every night, thus proving that the general public is ready—nay, eager—to countenance every effort to restore the prestige of the lyric drama. This is the more evident because up to the present only the most hackneyed operas have been played. Our remarks, therefore, may be brief this week. The revival of Donizetti's finest opera last Thursday week

was chiefly remarkable for the *début* of Mdlle. Hélène Hastreiter, whom we noticed favourably when she sang at the Crystal Palace last season. She has a fine mezzo-soprano voice, but her method is German rather than Italian, and she will be heard to greater advantage in more strictly dramatic parts, in which, we believe, her experience has been principally gained. In the last act she made a favourable impression as an actress. Signor Miranda, another new-comer, created but little effect as Baldasare; and neither Signor Ravelli as Fernando nor M. Lhérie as Alfonso rendered full justice to his part. More *débütants* appeared in 'Marta' on Saturday. The title rôle was played by Miss Marie Engle, a young American soprano with a very small, but well-trained voice, and a pleasing appearance. Mdlle. Borghi as Nancy showed greater experience of the stage, but her method is too French to be agreeable. Signor Ravelli was excellent as Lionel, Signor Del Puente moderately good as Plunkett, and Signor Ciampi, as usual, utterly ridiculous as Lord Tristram. There were also striking incongruities in the mounting of the work, but these things do not count for very much in Italian opera. The evergreen 'Trovatore' on Monday served to introduce yet another American artist, who plays under the name of Mdlle. Gutri. Her success was not great. She is no longer young, and though her voice is powerful, the upper register is considerably worn. She also over-acted the part of Leonora to a ludicrous degree. Mr. Mapleson appears to have but one tenor in his company at present. What would happen were Signor Ravelli to become indisposed it is difficult to foresee. He sang admirably as Manrico, and Mdlle. Hastreiter acted well as Azucena. Even Donizetti's worn-out 'Lucia' on Tuesday drew a satisfactory audience, though there was no particular attraction in the cast. Mdlle. Fohström has improved somewhat as an actress, but her voice is as hard and her shake as untrue as they were two years ago. The ever ready Signor Ravelli as Edgardo and Signor Del Puente as Enrico left nothing to desire. A word of praise is due to the conductor, Signor Logheder, who is thoroughly competent, at any rate in the ordinary Italian *répertoire*.

Musical Gossip.

A NEW Bill on Musical Copyright has been introduced. An article, 'International Copyright in Music,' with opinions of the chief American composers, appears in the *Century Magazine* for April.

IN spite of the large number of performances of chamber music in London, it is but seldom that an opportunity is afforded to amateurs of hearing works written for wind instruments alone, or in which such instruments play a prominent part. A series of three concerts has been arranged to be given in the concert-room of the Royal Academy of Music which are to be devoted to this neglected class of works. The principal performers will be the professors of the various wind instruments at the Academy, viz., Messrs. Svendsen (flute), G. Horton (oboe), Lazarus (clarinet), Mann (horn), and W. Wotton (bassoon). The programmes are of extreme interest, including a quintet by Reicha for flute, oboe, clarinet, horn, and bassoon; a quintet by Onslow for the same instruments; Glinka's trio for piano, clarinet, and bassoon; Beethoven's

quintet for piano and wind instruments; Spohr's Quintet, Op. 52, also for piano and wind instruments; a sextet by Onslow; Mozart's great Serenade for wind instruments in C minor; and several other items scarcely less noteworthy. The dates of the concerts are April 22nd and May 6th and 27th. We doubt not that amateurs will gladly avail themselves of the opportunity of making acquaintance with works most of which are seldom, if ever, to be heard in public.

MR. F. H. COWEN announces a song recital to be given at the Steinway Hall next Tuesday afternoon, when several new compositions of his will be introduced. A strong cast of soloists has been engaged, and the recital will doubtless be of much interest.

THE vocal score of Messrs. Gilbert and Sullivan's 'Ruddigore' has just been published. An examination of it fully confirms the high opinion of the music expressed in these columns after the first performance. Sir Arthur Sullivan has fully equalled, if not surpassed, his best previous efforts in the direction of comic opera.

AT the Popular Concert on Saturday the programme included Schubert's Quartet in A minor, Op. 29; Haydn's in D minor, Op. 9, No. 4; Schumann's 'Stücke im Volkston' for piano and violoncello, Op. 102; and Beethoven's Sonata in C sharp minor, Op. 27, played by Madame Schumann. Miss Thudichum was the vocalist.

MADAME SCHUMANN again appeared on Monday, her solos being three of Scarlatti's "Harpsichord Lessons." She also took part in a superb performance of Schumann's Quartet in E flat, Op. 47. The programme likewise included Beethoven's Quartet in E minor, Op. 59, No. 2, and Haydn's in G, Op. 17, No. 5. Mr. J. Robertson sang with good taste airs by Handel and Miss Maude White.

MESSRS. COENEN AND WIENER gave their second chamber concert at the Princes' Hall on Wednesday evening before a full audience. Messrs. Collins, Holländer, and Whitehouse assisted the concert-givers, and excellent performances were given of Schubert's Quartet in D and Brahms's Piano Quartet in G minor, Op. 25. Mr. Coenen's spirited rendering of Mendelssohn's Prelude and Fugue in F minor elicited an encore; and vocal music by Grieg and Cowen was charmingly rendered by Miss Louise Phillips and Madame Fassett.

MR. TOBIAS MATTHAY gave a pianoforte recital last Thursday week at the Princes' Hall. He is an able executant, and gave exceedingly commendable performances of Beethoven's Variations in C minor, Brahms's Variations on a Theme by Paganini, Op. 35, No. 1, and Chopin's Étude in A minor, Op. 25, No. 11, among other items in a lengthy programme. Some effective trifles from his own pen were included. Vocal pieces were contributed by Miss Kate McKrill and Mdlle. Agnes Janson.

DRAMA

Shakespeare Reprints. — No. 1. *King Lear. Parallel-Texts of Quarto 1 and Folio 1.* Edited by Dr. W. Victor, of Marburg. (Whittaker & Co.)—Although intended as a class-book in the university in which he is a professor, Dr. Victor's little book makes no pretension to be a critical edition, or even to afford any guidance in the discussion of the interesting problems connected with the variations found in the several copies of the first quarto and with the pedigree of the first folio edition. The student is simply provided with the texts of these, the two most important editions of the play, printed *verbatim et literatim*, line for line with the originals, arranged as nearly as possible in apposition on opposite pages of the book, collations of the later quartos and folios being given at the foot of each page. These collations, however, re-

quire considerable revision, and being marked only with the *page lines*, not the *scene lines* of the two texts reprinted, inter-reference between quarto and folio becomes a work of exceeding labour—a more cumbersome system, indeed, could scarcely have been devised. A meagre and somewhat confused preface, of little more than a couple of pages, mentions the editions and reprints made use of by the editor, and this duty discharged he leaves the student to make what use he can of the materials placed before him. The book, nevertheless, as a fairly accurate reprint of the texts, and for its handy form, should be welcomed by all interested in the textual study of Shakspeare's plays, and we shall look forward with interest for fresh issues of the proposed series.

Dramatic Gossip.

A SHORT time before leaving for Egypt, Mr. Rider Haggard put the dramatization of his novel 'Dawn' into the hands of Mr. Haddon Chambers and Mr. Stanley Little, and they have just completed the work.

MR. BRONSON HOWARD is engaged on a new comedy for Messrs. Robson and Crane, the two Dromios.

FOR the last twelve nights of his tenancy of the Olympic, Mr. Edward Terry is appearing as Montagu Jolliffe in Mr. Pinero's comedy 'In Chancery.' This part is one of the best in Mr. Terry's repertory, and his reappearance in it was received with much favour. 'My Cousin,' a one-act comédietta, in which Mr. Terry also took part, is a tame production, which all his power could not endow with vitality.

A NEW drama by Mr. Sydney Grundy will, it is said, replace at the Globe Theatre 'The Snowball' of the same author, so soon as the run of this is over.

THE Conway and Farren Comedy Company have been playing during the week at the Grand Theatre, appearing on Monday, Tuesday, and Wednesday in 'The Waterman' and 'The Rivals,' and on the remaining days in 'She Stoops to Conquer' and 'The Beggars' Opera.'

'RUDDY GEORGE; OR, ROBIN REDBREAST,' by Messrs. H. G. F. Taylor and Percy Reeve, produced on Saturday afternoon last at Toole's Theatre, is a not particularly brilliant or successful travesty of the 'Ruddigore' of Sir Arthur Sullivan and Mr. Gilbert. It shows a comic intention, but is not very happy in dialogue. Mr. E. D. Ward is droll in the principal part. The production was accompanied by a clever speech from Mr. Toole.

A DRAMA, unnamed as yet, in which Mr. Hermann Vezin and Miss Alma Murray will take part, is to be given in April at the Prince of Wales's Theatre.

MR. J. F. YOUNG, whose death is announced, was within certain limits a good actor who had been little seen in London. He played about four years ago at Toole's Theatre in a round of comedies by T. W. Robertson revived by his son.

THE performance at the Criterion by Mr. Gilbert Farquhar of Mr. Sydney Grundy's 'May and December' has been postponed until the 20th of April.

'THE BARRISTER,' a new drama by Mr. G. Manville Fenn, the well-known novelist, and Mr. J. H. Darnley, has been produced at the Grand Theatre, Leeds.

SHAKESPEAREAN performances will once more be given in the Memorial Theatre, Stratford-on-Avon, in the week of Shakspeare's birth. Miss Wallis will, it is understood, play the principal female characters.

TO CORRESPONDENTS.—J. H. M.—A. S. H.—J. H. S.—G. T. B.—W. C. B.—W. T.—W. G. B.—P. F.—received. F. J. S.—Received just as the paper was going to press. F. C.—Forwarded. No notice can be taken of anonymous communications.

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